35 Cents

30TH YEAR

BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

FEBRUARY 20, 1961

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RADIO is the rhythm of living

Who else reaches the heart of America with this rich, joyful, throbbing beat? Who else sells with such a solid, swinging sound on a million Main Streets, a million times a day? Only Radio creates this rhythmic *impact* and only Spot Radio lets you choose time and place to match it.

KOB	Albuquerque	WINZ	Miami	WRNL	Richmond
WSB	Atlanta	WISN	Milwaukee	KCRA	Sacramento
WGR	Buffalo	KSTP	Minneapolis-St. Paul	WOAI	San Antonio
WGN	Chicago	WTAR	Norfolk-Newport News	KFMB	San Diego
WFAA	Dallas-Ft. Worth	KFAB	Omaha	KMA	Shenandoah
KPRC	Houston	WIP	Philadelphia	KREM	Spokane
WDAF	Kansas City	KPOJ	Portland	WGTO	Tampa-Orlando
KARK	Little Rock	WJAR	Providence	KVOO	Tulsa

Radio Division

Edward Petry & Co., Inc.

The Original Station Representative

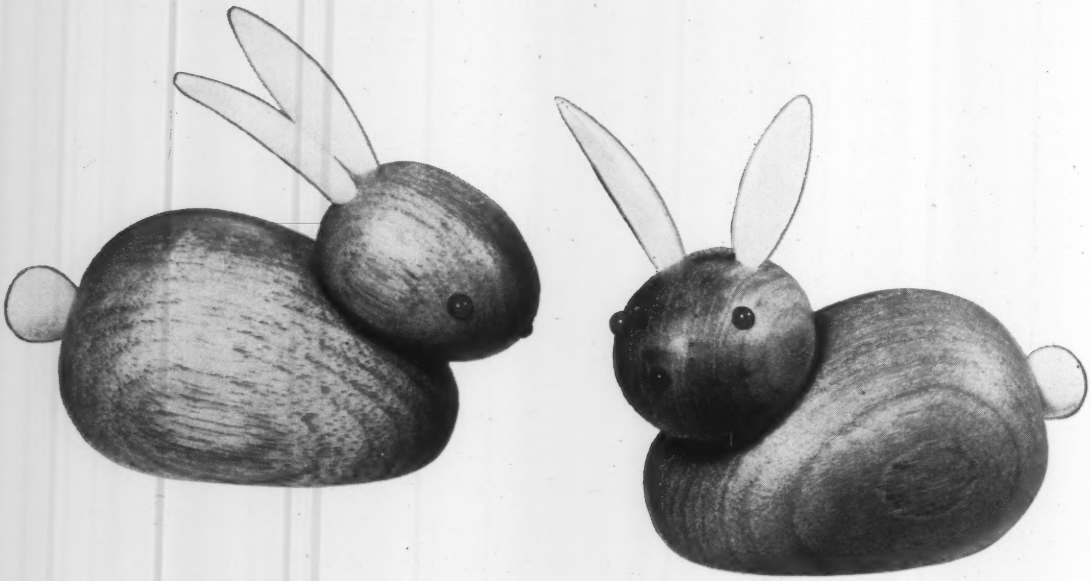
NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

WTReffigies Wheeling

A SERIES OF FRAMEABLE ADworld CLOSE-UPS!

CREATIVE DEPARTMENT

(SITE OF THE PROPAGATION EXPLOSION)



#2 WTReffigy TV SERIES FROM WHEELING, W. VA.

Scan Zoo Animals, Inc., Los Angeles, California

Important . . . WTRF-TV Wheeling Market . . . Dominant in Rich
Booming Wheeling-Steubenville Industrial Ohio Valley . . . 2½ Million
People spending 1¾ Billion Dollars Annually . . . 7500 Retail Outlets.
Tops in Sales . . . Service . . . Results! Better Buy . . .
WTRF-TV Wheeling!

wtrf tv

316,000 watts NBC network color

CHANNEL 7

WHEELING 7, WEST VIRGINIA

Represented Nationally by George P. Hollingbery Company

DECISION MAKERS LISTEN TO WCBM

RADIO IN BALTIMORE!

DECISIONS! DECISIONS! DECISIONS! Homemakers must make many decisions every day . . . what to buy—where to buy—how to get the most mileage out of the family budget!

The DECISION MAKERS—the folks with the money to spend—want to know about *your* products or services. Make sure they make the *right* decisions! Reach the DECISION MAKERS all day—every day—on the station that programs for the adult-level audience . . . WCBM Radio in Baltimore!

WCBM

A CBS RADIO AFFILIATE

10,000 Watts
680 KC & 106.5 FM
Baltimore 13, Maryland

you can't miss...
.....with channel 4

The December 18, 1960 NSI shows that KRLD-TV reaches more homes in the Dallas - Ft. Worth market than any other station. Channel 4 leads in all six summarized time periods.

Simple arithmetic shows that KRLD-TV's average number of homes reached in these six periods is 57.6% greater than Station B, 77.8% greater than Station C and 159.1% greater than Station D.

Reach the Dallas-Ft. Worth market
EFFECTIVELY with channel 4

KRLD-TV represented nationally by the Branham Company

THE DALLAS TIMES HERALD STATIONS

CBS

Channel 4, Dallas-Ft. Worth

Clyde W. Rembert, *President*

MAXIMUM POWER TV-Twin to KRLD radio 1080, CBS outlet with 50,000 watts.

CLOSED CIRCUIT®

Changing NAB scene

One of first "reforms" at NAB under stem-to-stern reorganization planned by President LeRoy Collins will be elimination of certain staff functions filled by house executives and retention of outside consultants. For example, vacancy created by resignation of A. Prose Walker as engineering manager may not be filled and an outside engineering firm retained. Another probable move will be elimination of NAB's present research organization, now headed by Richard Allerton, with a consulting firm to be retained.

Executive suites

With new chairman coming into FCC, game of who gets the biggest offices again is going full blast in commission's cramped quarters. Deposed Chairman Frederick W. Ford exercised his prerogative as commissioner to commandeer suite (7347-55) formerly occupied by Dee Pencock's regulatory division of general counsel's office. Legal minds were shifted to "temporary quarters" in second floor offices occupied by Conelrad staff, which has found new location on same floor. New Chairman Newton N. Minow will move into executive suite in 7100 corridor. Disposition of offices occupied by outgoing Commissioner Charles H. King (on both sides of 7200 corridor) has not been determined.

Hagerty picks Scali

ABC's news-special events chief, James C. Hagerty, currently in process of putting into operation gradual build-up of news experts who will "participate" in areas they cover (see story, page 45), has made his choice for State Dept. He's John Scali, Associated Press' top-rung State Dept. correspondent. For ABC, Mr. Scali becomes network's expert in diplomatic area, starts on job within week or two.

No show?

When FCC Chief Hearing Examiner James D. Cunningham gets to Los Angeles next month to get testimony from MCA's Taft Schreiber and executives of Dick Fishell and Assoc. and Promotions Unlimited, firms that place merchandise on shows in exchange for air credits, he may find himself on the road without a show. Last week attorneys Allen Susman, of MCA, and Oliver Schwab, for the merchandisers, said decisions had not yet been made whether their clients would testify. Last fall, when FCC began L.A. part of its investigation into tv programming and who controls it, these witnesses refused to testify on advice of counsel (BROADCASTING, Oct. 31, 1960).

Solving fm shortage

While it's still staff-level talk, new idea to solve shortage of fm frequencies in big markets is getting attention at FCC. This proposal would take away fm assignments from stations that merely duplicate their am programs and give them to applicants who will do special programming job on medium (see fm roundup story page 78.

Shell game

Possibility Shell might return to television in near future opened up Friday (Feb. 17) when advertiser denied deciding to continue present newspaper-only ad philosophy through budget year. Agency, Ogilvy, Benson & Mather refused comment on report it was preparing to line up spot tv campaign for Shell to start before midsummer.

Network for special

Medium-sized advertiser currently is engaged in "delicate" negotiations to line up *live* lineup of tv stations to "network" weeknight telecast of documentary one-hour special. Program would be fed via cable facilities. Target is this spring with as many as 25 markets involved.

Spring training tapes

With baseball edging into sports picture, Sports Network Inc., New York, hopes to give coverage on tv added excitement during early spring by producing half-hour taped programs on each major league team from training camps. Sports Network Inc. now dickering with stations carrying major league schedules. Taped programs would concentrate on how team is shaping up—providing information on new players and status of veterans.

Delinquency hearings

Look for Senate hearings on impact of television and movies on juvenile delinquency. This is one of four main fields currently being researched by Senate Subcommittee on Juvenile Delinquency, headed by Sen. Thomas Dodd (D-Conn.).

Although subcommittee members have not yet met to organize and detail plans for session, expectation is that unit will hold two days of hearings on tv and movies, with witnesses drawn from those industries and their trade associations.

Color set count

American Research Bureau can be expected to release soon sample survey made for December national report showing some 600,000 homes in U.S. with color tv sets. In percentages, it breaks down to 2.08 per cent of total tv homes in country able to receive color. ARB also found 600,000 color tv home count checks off closely to that of RCA's sales figures.

Food show recipe

ABZ Assoc. (see story, page 32) reportedly has taped pilot of new show that apparently could introduce "new concept" in food programming. Targeted for daytime network slot, program, *Love to Cook*, disdains standard recipe-giving format and emphasizes sophisticated entertainment and foods instead. Starring radio personality Jack Sterling and actress Jan Minor, program is said to have created interest among all three networks as possible vehicle for big national food advertiser.

DeGray consultant

New "total advisory service" for both television and radio broadcasters reportedly in process of development by Edward J. DeGray, former president of ABC Radio (1958-60) and before that with CBS and ABC in station relations, national and local management and other executive posts for some 20 years. If plans work out along lines now developing, consultant service may also include New York sales representation for stations on basis of non-conflict with their regular reps. After leaving ABC Mr. DeGray was radio-tv director of Citizens for Lyndon Johnson National Committee in pre-nomination drive last spring and subsequently worked on behalf of Kennedy-Johnson ticket.

Are brothers related?

Formation of Tedesco Inc., Minnesota public company, which has bought WMIN St. Paul (see CHANGING HANDS, page 45), raises interesting question. Brothers Victor and Nicholas Tedesco are principals of Tedesco, Inc., but brother Albert and wife are applicants for 690 kc (500 w daytime only) in Minneapolis. Legal positions of brothers was at one time resolved by FCC (they have no business relationship and are not considered related for purposes of duopoly) but intriguing question is whether this covers situation where they will be in same market (provided Albert Tedesco wins grant for Minneapolis).

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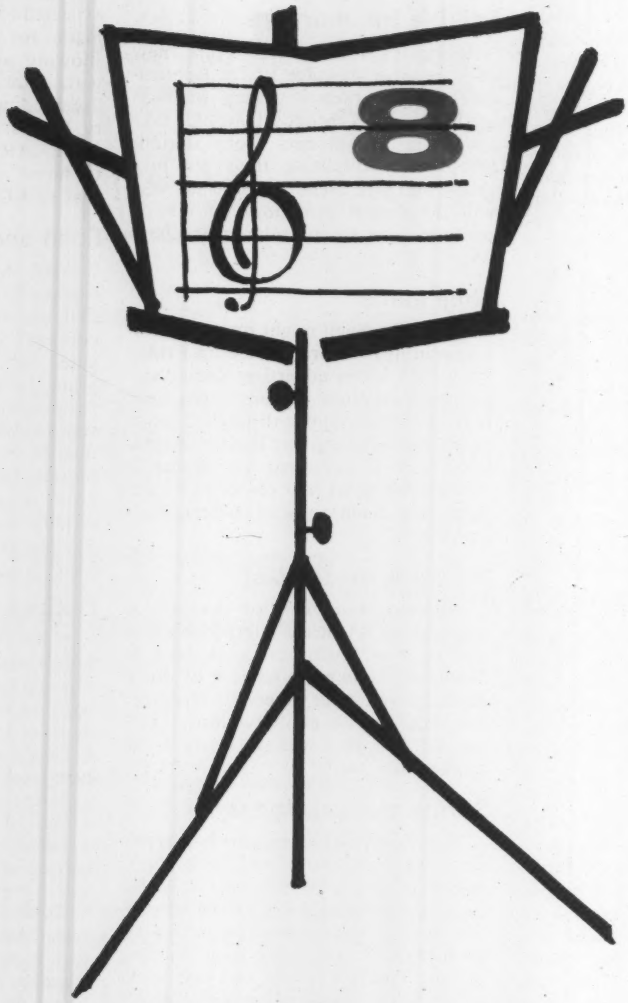

KEY OF Cleveland:

WJW-TV is in tune with Cleveland and Northern Ohio, and Cleveland and Northern Ohio tune in to WJW-TV. With diversified local and CBS programming, award-winning news shows, sponsored public service programs and top movies, WJW has built a large and devoted audience. It's an audience that responds by putting your sales on a bigger scale in Cleveland.

WJW TV 8
CBS CLEVELAND

A **STORER** STATION BACKED BY 33 YEARS OF RESPONSIBLE BROADCASTING • **CALL KATZ**

WEEK IN BRIEF

More than bare numbers must be considered when agencies place spot business, though the circulation, cost-per-1,000 figures are extremely important. Actually the "image" projected by stations is becoming important in buying decisions. See Lead story . . .

HOW IMPORTANT IS IMAGE? . . . 27

Who's boss of a network's programming? Douglas L. Smith, S. C. Johnson & Son, feels networks have become dictatorial. He feels advertiser needs more voice in programming. Growing cost of programs cited in Chicago panel. See . . .

SHOULD NETS CONTROL SHOWS? . . . 138

Hollywood and New York have dominated the film production world for decades. Now a new area is making its influence felt—sunny Florida. It has year-round outdoor shooting, talent and facilities. See . . .

FLORIDA FILM INDUSTRY GROWS . . . 135

He's tough, this man LeRoy Collins, new NAB president. And he showed how tough he can be at NAB's Palm Springs, Calif., meeting when he called for upgraded programming and a strong association. Here are his own words. See . . .

COLLINS SHOOK UP DIRECTORS . . . 50

The new FCC chairman, Newton N. Minow, with a unanimous Senate confirmation behind him, is likely to take over the office during the first week in March. See . . .

IT'LL BE CHAIRMAN MINOW SOON . . . 54

The turmoil over CBS-TV's cancellation and later revision of "The Spy Next Door," has aroused Rep. Pelly, who wants the network to explain its position under oath. CBS-TV, however, said that its action was strictly an internal matter. See . . .

CBS EXPLAINS 'SPY' RULING . . . 56

SPECIAL FEATURE: PERSPECTIVE '61

An annual inspection of the major trends in advertising, commerce and government with emphasis on the developments that will guide broadcasting's destiny. Perspective '61 takes a deep look into what's happening at this critical point in history as the New Frontier takes over. See . . .

TIME FOR CAUTIOUS OPTIMISM . . . 71

One of the tougher sales promotion jobs of the year is that now facing fm broadcasting, a superior service with lagging advertiser response. A national look at what's happening in this branch of broadcasting. See . . .

SO WHAT'S NEW IN FM? . . . 78

Slowly the long predicted "breakthrough" in color tv is starting to appear. Other manufacturers are starting to join RCA in putting color sets on market. A status report on this exciting type of tv broadcasting. See . . .

COLOR ADDS ZEST TO TV . . . 97

Those who keep a close watch on the President's New Frontier believe FCC Chairman Minow will do something about broadcast programming when he takes office. A thoughtful scanning of the new regulatory scene. See . . .

NEWT MINOW WILL DO IT . . . 112

Is the western slipping? Spring crop of new pilot films shows only 10 series as new action-adventure, drama, comedy and even animated cartoon series are projected. Agencies and advertisers look over new pilots. See . . .

COWBOYS PUT TO PASTURE . . . 123

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BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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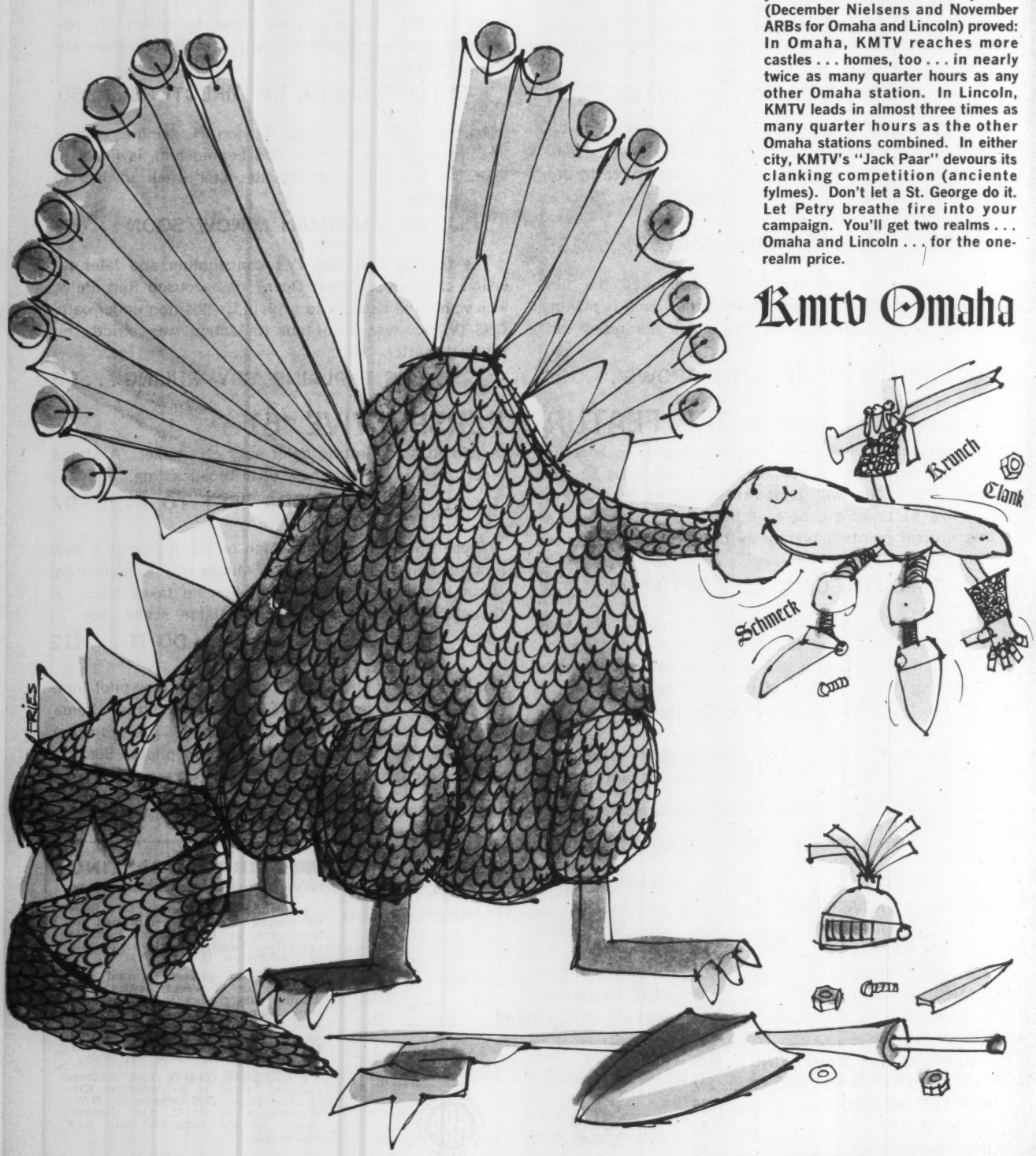
Dragon Wins

No fairy tales. KMTV's story is realistic. Although beset by St. Georges, KMTV's dragon . . . experience, size, and power . . . has been winning for years. The most recent jousts (December Nielsens and November ARBs for Omaha and Lincoln) proved: In Omaha, KMTV reaches more castles . . . homes, too . . . in nearly twice as many quarter hours as any other Omaha station. In Lincoln, KMTV leads in almost three times as many quarter hours as the other Omaha stations combined. In either city, KMTV's "Jack Paar" devours its clanking competition (anciente fylmes). Don't let a St. George do it. Let Petry breathe fire into your campaign. You'll get two realms . . . Omaha and Lincoln . . . for the one-realm price.

Kmtv Omaha



Program criteria proposed by FCC

After several months of kicking around (CLOSED CIRCUIT, Jan. 16), FCC released Friday for rulemaking its plans to see that broadcasters determined programming needs of their public and take steps to meet them.

Biggest cropper in document, added at special Friday meeting, would require station to cite methods of reviewing network and syndicated programming prior to airing. This provision was included at suggestion of Network Study Staff.

If rules are adopted, applicant would be required to detail measures he has taken to determine tastes, needs and desires of locality served and manner in which they will be met. Among ingredients to be detailed: Total broadcast time devoted to commercials, including breakdown by time periods; specialized programming; how controversial matters are treated; programming types, including religion, public affairs, news, sports, agricultural and entertainment.

Also, opportunities for local expression; whether applicant adheres to industry code; description of various minority groups in area being served. All applicants for new stations, renewals and sale approvals would be required to submit information in new form.

Present percentage breakdown of programming would be deleted but composite week would be retained for purposes of future checks. New forms propose to ask for specific total hours of religion, education, news, etc. broadcast per week. Also, a breakdown of and number of spots and time aired.

New requirements differ substantially from those proposed in November 1958. That rulemaking was terminated. Also, they are less stringent and demanding as set forth for rulemaking than earlier proposals under study in January and December.

Rules implement FCC program policy statement issued last summer (BROADCASTING, Aug. 1, 1960) and follow 19 days of public hearing in December 1959-January 1960. Comments are due April 3.

Too many plugs

Never underestimate power of woman—especially 10-year-old girl who's only allowed to watch tv from 5 to 7 p.m. and who thinks there are too many commercials during that time. She found 30 during one two-hour period.

Girl is Carol E. Quinlan of Mountain Lakes, N. J. She wrote complaint to Sens. Clifford P. Case and Peter Frelinghuysen, both New Jersey Republicans. Sen. Case forwarded letter to FCC Chairman Frederick W. Ford who wrote girl he had informed tv stations (in New York) that she was displeased with number of commercials being carried. Mr. Ford said FCC cannot act as censor over radio-tv programs.

FCC seeks control of community tv

FCC Friday sent Congress bill designed to put community antenna tv systems under commission jurisdiction. Express purpose of bill, FCC said, is to ease hardships of cases where local tv stations have to compete with catv.

FCC said it did not wish to be burdened with administrative details of licensing each of some 500-700 catv systems but desires authority to deal with catv in certain instances at its discretion.

Bill specifies what constitutes catv system that would fall under FCC jurisdiction, exempts those with less than 50 subscribers, as well as pay-tv or other closed-circuit programs.

CBS-TV acts to revive merchandise programs

In move pointing to revival of "prizes and merchandise" programs over CBS-TV, Lawrence White, newly-elected vice president, daytime programs, CBS-TV (see WEEKS HEADLINER), is announcing today (Feb. 20) that three such shows are being added to network's daytime schedule March 13, on Monday-through-Friday basis.

Programs and their time periods are *Double Exposure* (11-11:30 a.m.); *Surprise Package* (11:30 a.m.-12 noon) and *Face the Facts* (2-2:30 p.m.). CBS-TV cut back sharply on prize shows after tv quiz scandals in fall of 1959, but network spokesman said new programs will spotlight "fun" and present "modest prizes only." Programs to be dropped to make room for new shows are *The Clear Horizon* and *Full Circle*, both daytime serials, and reruns of *December Bride*.

What Hagerty said

James C. Hagerty, ABC's vice president in charge of news, special events and public affairs, denied Friday (Feb. 17) that he was "attacking" quality of broadcasters' news coverage as implied by some newspaper handling of his Oberlin, Ohio, talk made night previous (see story, page 45). He said criticisms of current limitations in broadcasting news handling was not meant as "a slap at what broadcasters are doing" but as a reminder that "they can do better." Mr. Hagerty feels built-in limitations in news broadcasting removes "expert" from reality of news events themselves, but thinks individuals themselves and in most instances companies are blameless. "Rather the system itself is wrong," he said.

Joint vhf-uhf service by Fresno station opposed

Charging that KFRE-TV Fresno, Calif., "is attempting to squeeze the last full measure of its vhf advantage in Fresno and combine it with its uhf switchover," ch. 47 KJEO (TV) there asked FCC Friday to vacate authority for KFRE-TV's simultaneous operation on chs. 12 and 30.

KFRE-TV was scheduled to begin operation on both channels Friday in final phase of commission move to make Fresno all-uhf market (earlier story page 44). Station on Feb. 8 was granted authority to broadcast on both channels between Feb. 15 and April 15.

In its complaint KJEO said two national ratings services—ARB and Nielsen—will make Fresno surveys during period of KFRE-TV dual operation. "Through the combined operation . . . KFRE-TV will realize a significant competitive advantage in the months ahead," KJEO said, with diversion of its national business estimated at $100,000.

Ch. 47 outlet also charged that FCC granted dual operation only 10 days after application was filed; that no public notice was given of acceptance of application; that KFRE-TV did not publish its intentions as required by Sec. 311 of Communications Act, and that KJEO was not afforded opportunity to make pre-grant protest.

KJEO asked that its petition "receive at least as prompt action as the KFRE-TV request."

more AT DEADLINE page 10

WEEK'S HEADLINERS

Mr. Palma

Michael A. Palma, executive vp of Transfilm - Caravel Inc., New York, named to additional duties of vp and chief financial officer of T. F. P. Inc., (entertainment division of The Buckeye Corp.). This division consists of Transfilm-Caravel, producer of tv film commercials and industrial films; Flamingo Films, distributor of tv film programs and Pyramid Productions, producer of tv film programs. Mr. Palma joined Transfilm-Caravel 15 years ago as a chief accountant and held various administrative posts until 1957 when he was appointed executive vp.

Everett E. Revercomb, secretary-treasurer of NAB, was re-elected for one year by NAB board of directors at Palm Springs, Calif., meeting. Mr. Revercomb served as acting administrator of NAB following death of President Harold E. Fellows. He held this post until current president, Gov. LeRoy Collins, took office at first of year. He joined NAB quarter-century ago, becoming secretary-treasurer in 1956.

Mr. White

Lawrence White, director of N. Y. daytime programs, CBS-TV since 1959, appointed vp, daytime programs of network. Mr. White was formerly supervisor of programs at Benton & Bowles. He also was executive producer of agency's two half-hour daytime serials on CBS-TV: *Edge of Night* and *As the World Turns*. It also was announced that **Bruce Lansbury** has been made director of daytime programs, Hollywood, CBS-TV. Mr. Lansbury has been assistant director of program development, CBS-TV Hollywood since 1959 and was previously assistant program director and writer-producer at KABC-TV Los Angeles.

Mr. Hayes

John S. Hayes, president of Washington Post Broadcast Div. (WTOP-AM-FM-TV Washington and WJXT [TV] Jacksonville, Fla.), promoted to executive vp of Washington Post Co., parent organization. He continues as president of broadcast division. Mr. Hayes began his broadcasting career at WIP Philadelphia in mid-1930s, coming to Washington in 1948 as executive vp of WINX (Post station at that time, now located in Rockville, Md.). He moved to WTOP next year when it was purchased by *Washington Post*. He is treasurer and board member of RAB, board member of CBS Radio Affiliates, board member of Assn. of Maximum Service Telecasters and chairman of CBS-TV Affiliates Committee. Mr. Hayes also is member of Freedom of Information Committee of NAB. Appointment was made by Philip L. Graham, president of Washington Post Co.

For other personnel changes of the week see FATES & FORTUNES

FCC would reopen St. Louis ch. 2 case

FCC Friday recommended to U. S. Appellate Court that St. Louis ch. 2 case be reopened for further consideration—but refused to disqualify any applicants for off-record representations.

Order found only three of seven commissioners in favor as written; Commissioner T. A. M. Craven did not participate, Chairman Frederick W. Ford concurring with statement, Commissioners John S. Cross and Charles A. King dissenting and issuing statements.

Charges that Harry Tenenbaum, principal of KTVI (TV) St. Louis, had seen and talked to commissioners on St. Louis-Springfield, Ill., deintermixture rulemaking caused U. S. Court of Appeals in Washington to send back case for examination. Hearing on allegations was held before Special Examiner Horace Stern. On March 11 last year, Judge Stern issued initial decision finding that activities of Mr. Tenenbaum rendered 1957 grant voidable, that no member of commission should have disqualified himself from voting or participating further in case, that activities of any party did not disqualify, and that such activities should not reflect adversely in further consideration.

Although FCC accepted initial decision generally, it reserved for later decision whether actions of Mr. Tenenbaum should be considered adverse to KTVI in new proceedings being initiated.

Noting that it was general understanding that *ex parte* representations were not forbidden in rule-making proceedings, FCC nevertheless expressed criticism at action of Mr. Tenenbaum in leaving memorandum and engineering study with commissioners in October 1956.

In asking court to remand case for additional proceedings (to permit parties to respond to prior extra legal pleadings), commission made point that it was not interested in matters occurring subsequent to March 1, 1957.

Network ordered to bargain

ABC network division of American Broadcasting-Paramount Theatres ordered by trial examiner of National Labor Relations Board to cease refusal to bargain with Musicians Guild of America in connection with musicians working on tv films in Los Angeles.

Official films earns profit

Official Films Inc., New York, announced Friday unaudited figures for period July 1 to Dec. 31, 1960, show company had net profit of $92,000 (before taxes), as compared to pre-tax loss of almost $1.5 million in corresponding period of 1959. Because of available tax loss carry-forward, this year's net profit will require no federal income tax payment, according to Seymour Reed, Official president.

Survey shows tv impact

Great capacity of television to change viewer attitudes—whether about consumer products or intangible concept such as safety—is emphasized in report to be made public this week by National Safety Council concerning its in-depth research study of viewer opinions before and after Dec. 26 *CBS Reports*' telecast of "The Great Holiday Massacre" by Edward R. Murrow.

'Vegas' goes to prime time

NBC-TV announced Friday Goodson-Todman Productions' new full-hour adventure series, *Las Vegas Beat,* will be presented in prime time next season. Formerly titled *Las Vegas,* new film show, one of several non-game show projects of Goodson-Todman (BROADCASTING, Jan. 30), will be filmed in black-and-white at Paramount studios and on location in Las Vegas. Peter Graves will star in role of Bill Ballen, public relations man.

The girl in the foreground could probably recite the nation's top 98 records with her eyes closed. Her mother is one of the nation's adults who receives and controls 98% of the U. S. income.* Which customer are you after? WBT, Charlotte's over-all top audience radio station for 20 years, also has a higher percentage of grown-up listeners than any other Charlotte station. Adults turn to WBT because of responsible programming, outstanding service, and the South's finest radio talent. If you want to make sales for your clients, it makes sense to order the nation's 24th largest radio market. There's $2,690,786,000 worth of spending money in the WBT 48-county basic area,** most of it controlled by adults . . . and WBT has more of the adult listeners.

WBT RADIO
CHARLOTTE
Jefferson Standard Broadcasting Company

Source: *U. S. Dept. of Commerce. **Nielsen Coverage Service, Number Two and Sales Management's Survey of Buying Power, 1960.

ACCEPTANCE

...greatest ever!

Now more than ever, WCCO Radio delivers more listeners than all other Minneapolis-St. Paul stations combined! A record-shattering 62.1% share of audience in the latest Nielsen Station Index. This is the greatest share ever recorded since Nielsen began measuring the market. Dramatic proof that WCCO Radio's acceptance is now the greatest ever!

Capturing the loyalty of 1,022,610 radio families in a 114-county basic service area, WCCO Radio also delivers the lowest cost per thousand . . . less than one-third the average cost of all other Twin Cities stations. It's a solid mark of solid acceptance . . . the powerful way to dominate this major market in 1961.

WCCO RADIO delivers far more listeners than all other Minneapolis-St. Paul stations combined!

WCCO Radio	**62.1%**
Station B	**10.1%**
Station C	**7.6%**
Station D	**5.4%**
Station E	**3.9%**
Five other stations	**10.9%**

Source: Nielsen Station Index, November-December, 1960 / 6 AM-Midnight, 7-day week.

62.1%*

SHARE OF AUDIENCE

WCCO RADIO

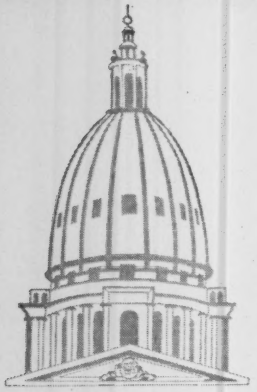
Minneapolis • St. Paul

Northwest's Only 50,000-Watt 1-A Clear Channel Station

Represented by **CBS RADIO SPOT SALES**

IN

LANSING



THE CENTER OF CENTRAL MICHIGAN'S *MULTI-MILLION** *MARKET...*

WILS

5000 WATTS

has been consistently rated

No. 1

by every listener survey for the *past 4 years.*

TIME	WILS	STATION B
Mon.-Fri. 7:00 am 12:00 noon	63.1	19.9
Mon.-Fri. 12:00 noon 6:00 pm	66.5	14.2

C. E. Hooper — Jan., Feb., March, 1960

*A $615,846,000.00 market composed of industry, education and state government (S M - July 10, 1960 - E. B. I.)

BUY WILS Lansing

. . . the most for your money in the market.

represented by Venard, Rintoul & McConnell 03

DATEBOOK

A calendar of important meetings and events in the field of communications

*Indicates first or revised listing.

Feb. 20 — **Hollywood Ad Club**, luncheon "The P.O.P. Story," a presentation of a new advertising approach which drastically increased attendance at Pacific Ocean Park. 12 noon, Hollywood Roosevelt Hotel, Hollywood.

Feb. 22—Broadcast Board of Governors hearings at Ottawa, Ont.

*Feb. 22 — **Voice of Democracy**, awards luncheon. Statler-Hilton Hotel, Washington, D.C.

*Feb. 22-23—Sixth annual **Conference of Presidents of State Broadcaster Assns.** NBC newsman David Brinkley will speak informally. LeRoy Collins, NAB president will address Feb. 23 luncheon. Shoreham Hotel, Washington, D.C.

Feb. 22-24—**Western Assn. of Broadcasters**, engineering section. Palliser Hotel, Calgary, Alta., Canada.

Feb. 24-26—Annual meeting, New England Chapter, **American Women in Radio and Television.** Somerset Hotel, Boston.

Feb. 26—**Broadcast Pioneers**, New York chapter, first of a series of annual salutes to stations. WLW Cincinnati to be honored. 5 p.m., Latin Quarter, New York City. Proceeds will go to the Broadcasters' Foundation Inc.

Feb. 26-Mar. 1—**Pacific Electronic Trade Show.** Great Western Exhibit Center, Los Angeles (components show).

Feb. 28—**Radio & Television Executives Society**, timebuying and selling seminar. 12:15 p.m., Hawaiian Room, Hotel Lexington, New York. "TV taboos," Stockton Helffrich, director of NAB tv code board, New York office.

Feb. 28—**American Marketing Assn.**, New York chapter, marketing workshop: new developments in analysis of marketing research data. Lever House auditorium, New York, 4 p.m.

MARCH

March 1—**San Francisco Advertising Club**, luncheon. Speaker: Leonard Goldenson, president American Broadcasting-Paramount Theatres on international broadcasting and its relations to world trade and the American economy.

March 3-4—**Vhf** translator conference sponsored by *DXing Horizons*. Hotel Utah, Salt Lake City.

March 3-4—**U. of Oklahoma** annual radio-tv conference and clinic. Norman, Okla.

March 7—**Radio & Television Executives Society**, Hawaiian Room, Hotel Lexington, N. Y. 12:15 p.m. Time buying and selling seminar.

March 8—Resumption of **FCC** hearing on radio and tv network broadcasting, with Chief Hearing Examiner James D. Cunningham as presiding officer. Courtroom of U.S. Court of Appeals, U.S. Courthouse and Post Office Bldg., 312 N. Spring St., Los Angeles.

March 9—**Radio & Television Executives Society of New York** annual banquet. 7:30 p.m., Grand Ballroom, Waldorf-Astoria Hotel, New York City.

March 13—New deadline for filing comments on **FCC** proposed rulemaking concerning requirements for frequency monitors. Replies due March 23.

March 13-15—**Canadian Assn. of Broadcasters**, convention. Hotel Vancouver, Vancouver, B.C., Canada.

March 14—**Radio & Television Executives Society**, Hawaiian Room, Hotel Lexington, N. Y. 12:15 p.m. Speakers: Ben Strouse, general manager, WWDC Washington, D. C., and John McClay, general manager, WJZ-TV Baltimore. "Case histories of successful editorializing on radio and tv."

March 17-18—**Arkansas Broadcasters Assn.**, spring convention. Hotel Marion, Little Rock.

March 17-18—**Professional Advertising Club of Topeka** workshop and clinic. Washburn U., Topeka, Kan.

March 20-23—**Institute of Radio Engineers** International Convention. Program of 275 papers covering recent developments in fields of all 28 IRE professional groups will be presented in 54 sessions at Waldorf-Astoria Hotel and N.Y. Coliseum. Highlight of program will be special symposium on new energy sources, March 21, at Waldorf.

March 20-25—Third annual short course for newsmen in analysis and reporting of crime news, sponsored by **Northwestern U.'s** schools of journalism (Medill) and law, downtown campus, Chicago.

March 21—**Radio & Television Executives Society**, Hawaiian Room, Hotel Lexington, N. Y. 12:15 p.m. Martin Mayer, author is speaker.

*March 24—Advertising Forum, **Houston Advertising Club.** Shamrock-Hilton Hotel, Houston, Tex.

March 28—**American Marketing Assn.**, New York Chapter, marketing workshop: Report writing for management reading. Lever House auditorium, New York, 4 p.m.

March 31—Deadline for entries in **American Tv Commercials Festiv**. Entries should be sent to Wallace A. Ross, festival director, 40 E. 49th St., New York 17.

APRIL

April 1—**FCC** deadline for applications for construction permits for authority to replace or modify temporarily authorized vhf tv broadcast repeater facilities.

April 1—Deadline for entries in the American Bar Assn.'s **Gavel Awards** competition given to tv, radio stations and newspapers in major cities for "outstanding contribution to public understanding of the American legal and judicial systems."

April 4-7—**Audio Engineering Society**, West Coast spring convention. Ambassador Hotel, Los Angeles.

April 5-7—**American Society for Testing Materials**, symposium on materials and electron device processing. Benjamin Franklin Hotel, Philadelphia, Pa.

April 6-8—**Montana Broadcasters Assn.** annual meeting. Billings, Mont.

April 9-12—Fourth Public Service Programming Conference for broadcasting industry produced and sponsored by the **Westinghouse Broadcasting Co.** Pittsburgh-Hilton Hotel, Pittsburgh, Pa.

April 10-13—**National Premium Buyers** 28th annual national exposition, Navy Pier, Chicago. Also Premium Adv. Assn. of America one-day conference, same site.

April 14-15—**Kansas Assn. of Radio Broadcasters** annual convention. Jayhawk Hotel, Topeka.

April 15—**West Virginia AP Broadcasters** meeting, Charleston.

April 15-16—**Mississippi Broadcasters Assn.**, spring convention. Buena Vista Hotel, Biloxi.

April 17—**Academy of Motion Picture Arts & Sciences** Oscar award ceremonies. Santa Monica (Calif.) Civic Auditorium. The presentation will be telecast by ABC-TV.

April 20-21 — **Pennsylvania AP Broadcasters Assn.** Sheraton Hotel, Philadelphia.

April 20-22—**American Assn. of Advertising Agencies** annual meeting. The Greenbrier, White Sulphur Springs, W. Va. The annual dinner will take place on Friday evening, April 21.

April 20-22—**Alabama Broadcasters Assn.** spring convention. The Holiday Inn Riviera, Dauphin Island, Ala.

April 21-22—**National Assn. of Educational Broadcasters**, Region II (southeast) annual meeting. Hotel Thomas Jefferson, Birmingham, Ala.

April 24-28—**U. of Florida** third annual Communications Week. Broadcasting Day, April 24. Advertising Day, April 25. Other days devoted to photojournalism, print media and public relations. Gainesville, Fla.

April 25—**American Marketing Assn.**, New York chapter marketing workshop: Manage-

"Well, we decided <u>one</u> thing, anyhow: we include Huntington-Charleston and WSAZ-TV."

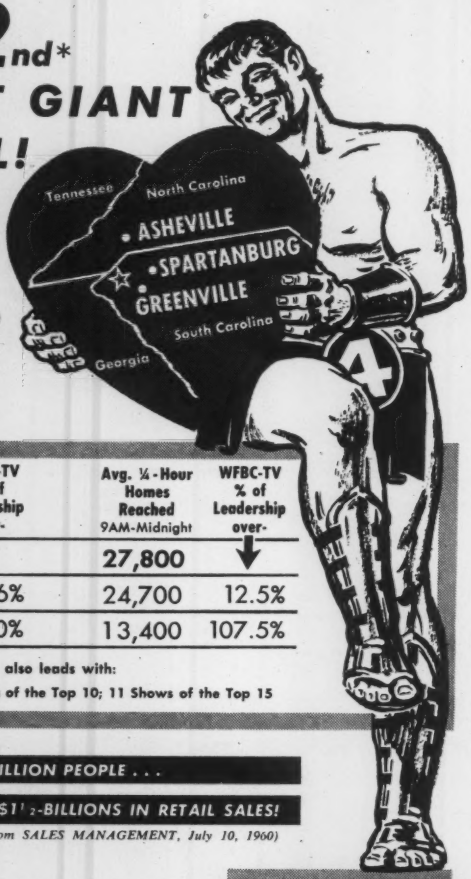
THE HUNTINGTON-CHARLESTON MARKET means two million people with $4 billion dollars to spend annually. It's a *Dynamic Circle* that encompasses 72 counties in 4 states—an area of tremendous industrial might in the heart of this "American Ruhr" region of the great Ohio Valley. The nearly half-a-million TV homes here can be reached by only one *single* medium: WSAZ-TV. For this market was *created* by WSAZ-TV's power and programming. Your Katz Agency man can show you in a hurry why putting Huntington-Charleston and WSAZ-TV on the list is such an easy and logical decision.

WSAZ-TV
HUNTINGTON • CHARLESTON

CHANNEL 3 NBC

THE 42nd* LOVES THAT GIANT BEST OF ALL!

*THE NOVEMBER 1960 A.R.B. shows that WFBC-TV leads in its 4-state market in nearly every important category. Ranked 42nd in the U.S. by TELEVISION MAGAZINE for Dec. 1960 "The Giant's Market" includes the metropolitan area of. . . .



Greenville-Spartanburg-Asheville

. . . the hub of a region which has America's greatest concentration of textile manufacturing, and has also the fabulous Smoky Mountains—Blue Ridge resort and tourist mecca for millions. Here are the figures from A.R.B., November 1960:

	Metro Share of Audience	WFBC-TV % of Leadership over-	Avg. ¼-Hour Homes Reached 9AM-Midnight	WFBC-TV % of Leadership over-
WFBC-TV	38.0		27,800	
STATION "B"	31.0	22.6%	24,700	12.5%
STATION "C"	21.1	80.0%	13,400	107.5%

WFBC-TV also leads with:

4 Shows of the Top 5; 7 Shows of the Top 10; 11 Shows of the Top 15

THE GIANT'S MARKET HAS 2 MILLION PEOPLE . . .

$2-BILLIONS IN INCOMES . . . $1½-BILLIONS IN RETAIL SALES!

(Population, Incomes & Retail Sales data from SALES MANAGEMENT, July 10, 1960)

For complete details of the latest A.R.B., for information about "The Giant's Market," for rates and availabilities, contact the Station or our National Representatives.

sold by AVERY-KNODEL

$ $

NBC

CHANNEL 4

WFBC-TV

GREENVILLE, S. C.

BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO
1735 DeSales St., N. W. Washington 6, D. C.

NEW SUBSCRIPTION ORDER

Please start my subscription immediately for—

☐ 52 weekly issues of BROADCASTING $ 7.00
☐ 52 weekly issues and Yearbook Number 11.00
☐ Payment attached ☐ Please Bill

name *title/position**

company name

address

city *zone* *state*

Send to home address — —

* Occupation Required

ment use of marketing research, advertising agencies. Lever House auditorium, New York, 4 p.m.

April 26-28—Seventh Region Technical Conference, Institute of Radio Engineers. Hotel Westward Ho, Phoenix, Ariz.

April 26-29—Institute for Education by Radio-Television, Deshler-Hilton Hotel, Columbus, Ohio.

April 30-May 3—U. S. Chamber of Commerce annual convention, Washington.

MAY

May 1-31—National Radio Month.

May 1—Deadline for submissions of 100-200 word abstracts and 500-1000 word detailed summaries of papers for the 1961 Western Electronic Show & Convention (WESCON). Send to the attention of E. W. Herold, WESCON Northern California Office, 701 Welch Road, Palo Alto, Calif.

May 3—Station Representatives Assn., Silver Nail Timebuyer of the Year Award luncheon, Waldorf-Astoria Hotel, N. Y.

May 3-6—American Public Relations Assn. 17th annual convention. Hotel Shelburne, Atlantic City, N. J. The association's Philadelphia Forge will be host. The theme will be: "Analyzing Public Relations' Accomplishments Problems, Opportunities and Skills."

May 4—American Tv Commercials Festival, Hotel Roosevelt, New York City, all day.

*May 4-5—CBS Television Network-CBS-TV Affiliates Assn., annual meeting. Waldorf-Astoria Hotel, New York City.

May 4-6—Western States Advertising Agencies Assn., annual conference. Shelter Island Inn, San Diego, Calif.

May 4-8—American Women in Radio & Television, national convention. Statler Hilton Hotel, Washington, D. C.

May 4-14—Brand Names Week.

May 7-10—NAB annual convention. Sheraton Park and Shoreham Hotels, Washington.

May 7-12—Society of Motion Picture & Television Engineers, 89th semiannual convention. King Edward Sheraton Hotel, Toronto, Canada. Theme will be "International Achievements in Motion Pictures and Television."

May 8-10—National Aerospace Electronics Conference, Institute of Radio Engineers. Biltmore & Miami Hotels, Dayton, Ohio.

*May 13—Illinois AP Radio-and-Television Assn. Northwestern U., Evanston.

*May 13-14 — Illinois News Broadcasters, spring convention. Otto Kerner, governor of Illinois, principal speaker. Northwestern U., Evanston.

May 15-27—International Festival of Television Arts & Sciences. Montreux, Switzerland. Schedule includes an international tv equipment trade fair and a contest judging of the best television musical variety program. The fair is being held under patronage of the Swiss Television Authority and the city of Montreux.

May 22-24—National Symposium on Global Communications, Institute of Radio Engineers. Hotel Sherman, Chicago.

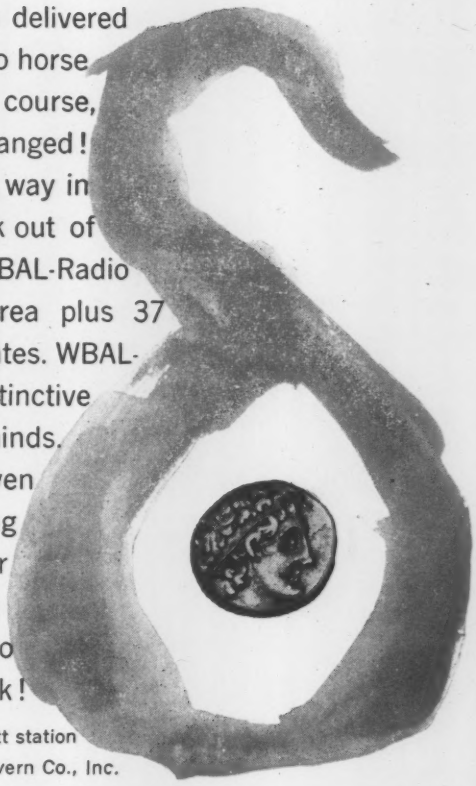
*May 25—Chicago Unlimited salute to AFTRA. Grand Ballroom, Sheraton Towers Hotel, Chicago.

May 27-31 — Advertising Federation of America, annual convention. Statler Hilton Hotel, Washington, D. C.

Advertising Federation of America 1961 Conventions

April 6-7—AFA 1st district convention. Sheraton-Biltmore Hotel, Providence, R. I.
April 13-16—AFA 4th district convention. Dupont Plaza Hotel, Miami.
April 21-22—AFA 9th district convention. Savery Hotel, Des Moines, Iowa.
May 27-31—AFA 5th annual convention. Sheraton Park Hotel, Washington, D. C.

DRAG YOUR DRACHMS / In ancient Greece a drachm delivered many things... a seat at a Sophocles play, a ride in a two horse chariot, a ticket to the Olympic games! Drachms, of course, aren't what they used to be... even the name has changed! But drachms, drachmas or dollars, they still go a long way in Baltimore at WBAL-Radio. WBAL-Radio takes the Greek out of station buying by translating these facts into sales: WBAL-Radio is powerful – dominating the entire metropolitan area plus 37 surrounding counties in Maryland and four adjacent states. WBAL-Radio is progressive – providing its listeners with a distinctive format of full range programming and music for mature minds. WBAL-Radio is productive – reaching more homes in a given week than any other Baltimore radio station, providing more unduplicated coverage in this market than any other station. If you want your advertising to deliver sales in Baltimore and Beyond, drag your drachmas to WBAL-Radio today... or call our reps and let them do your heavy work!



WBAL-RADIO BALTIMORE NBC Maryland's only 50,000 watt station

Associated with WBAL FM & TV / Nationally represented by Daren F. McGavern Co., Inc.

There is nothing harder to stop than a trend.

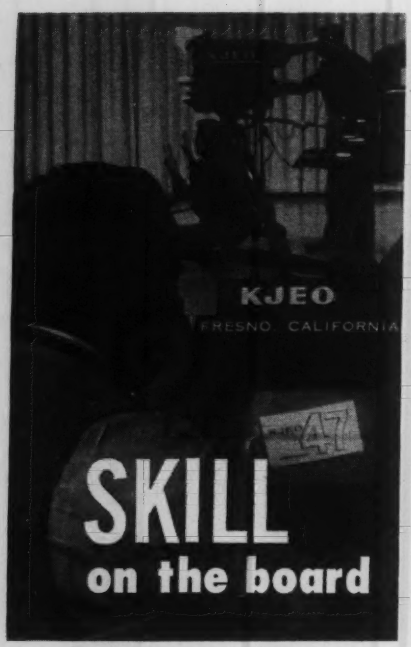
NETWORK	MONDAY THRU FRIDAY	MONDAY THRU SUNDAY
ABC-TV	21.0	20.4
NET Y	16.7	19.2
NET Z	16.7	15.9

*Source: Program Appraisal Supplement to National NTI Report for 4 weeks ending January 22, 1961. Nielsen 24 Market TV Report, Average Audience Sunday 6:30-11 P.M. Monday through Saturday 7:30-11 P.M.

ABC is off and winging again. *Every Nielsen rating thus far this year** continues to show ABC-TV the strong network on week nights and the leader all week.

It figures when you check program performance. The current Nielsen TV Report* gives ABC-TV five out of the ten top shows. And the only two brand new shows to make it in the top ten are My Three Sons and The Flintstones. ABC shows, that is.

The trend in '61 is to ABC-TV



Skill on the board keeps "sell" in the message. Expert handling of commercial material can and does put your product ahead. When you've got the extras that count — smooth production of live or filmed commercial material, crisp delivery of local-live tags — your KJEO time-buy shows you know.

Throughout Central California KJEO-TV is famed for board men. And talent. Top announcers, top engineers, top film technicians are at work right now, to give you the "Air Time Product Image" you want.

Be confident. If KJEO-TV is your buy in the BILLION DOLLAR MARKET it's the best engineered by far.

our ratings? We've Got Them!
Check with your nearest H-R representative

our network affiliation? abc Of Course!

KJEO
CHANNEL 47 Fresno, California

J. E. O'Neill, *President*
Joe Drilling, *Vice Pres. - Gen. Mgr.*
W. O. Edholm, *Commercial Mgr.*

OPEN MIKE ®

Fellow fighter

EDITOR: We've joined Maxwell Dane's fight for good creativity in production (OUR RESPECTS, Feb. 6).

It will be no surprise to Mr. Dane that a medium specifically dedicated to creative expression of the proper image for a client is fm radio.—*David Green, KXTR (FM) Kansas City, Mo.*

Accurate portrayal

EDITOR: . . . It is hard to be objective about a biographical article (OUR RESPECTS, Feb. 6), but I think it was well written and accurately represents my views. . . . —*Maxwell Dane, Vice President, General Manager & Secretary-Treasurer, Doyle Dane Bernbach Inc., New York.*

A suburb called Minneapolis

EDITOR: Whatever happened to the old basic rule of good reporting, called "checking out the facts"? Your Jan. 23 issue (BROADCAST ADVERTISING) lists our agency as located in St. Paul, Minn. We happen to be doing business in a suburb of that wonderful city, called Minneapolis. — *Charles E. Anderson, Media Research and Analysis Supervisor, Campbell-Mithun Inc., Minneapolis.*

All month long

EDITOR: . . . Initial returns on the Broadcasters' Campaign for Radio Free Europe (THE MEDIA, Feb. 6) indicate a high degree of public acceptance, coupled with a letter of strong endorsement from President Kennedy and one from NAB President LeRoy Collins.

It has been recommended that we extend the appeal, which began Feb. 1, through the end of February. I think this is a meritorious suggestion and am, therefore, urging your support for two additional weeks.—*Donald H. McGannon, President, Westinghouse Broadcasting Co., New York.*

Right owners

EDITOR: Your attention is called to an error in your issue of BROADCASTING for Feb. 6, page 60, wherein you state that Robert Nelson is the owner of the Windber Community Broadcasting System, which is seeking severance.

Robert Nelson has no connection with the Windber Community Broadcasting System.—*E. Z. Eperjessy, M.D., Windber Hospital, Windber, Pa.*

[Mr. Nelson was 90% owner of Windber Broadcasting Co., which dropped its application for the Windber station Nov. 14, 1960. Dr. Eperjessy is one-third owner of Windber Community Broadcasting System; other one-third owners are William H. Myers, electric line crew supervisor, and Louis J. Popp, who owns a welding service.]

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BROADCASTING
THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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BROADCASTING* Magazine was founded in 1931 by Broadcasting Publications Inc., using the title, BROADCASTING*—The News Magazine of the Fifth Estate. Broadcast Advertising* was acquired in 1932, Broadcast Reporter in 1933 and Telecast* in 1953. BROADCASTING-TELECASTING* was introduced in 1946.

*Reg. U.S. Patent Office.
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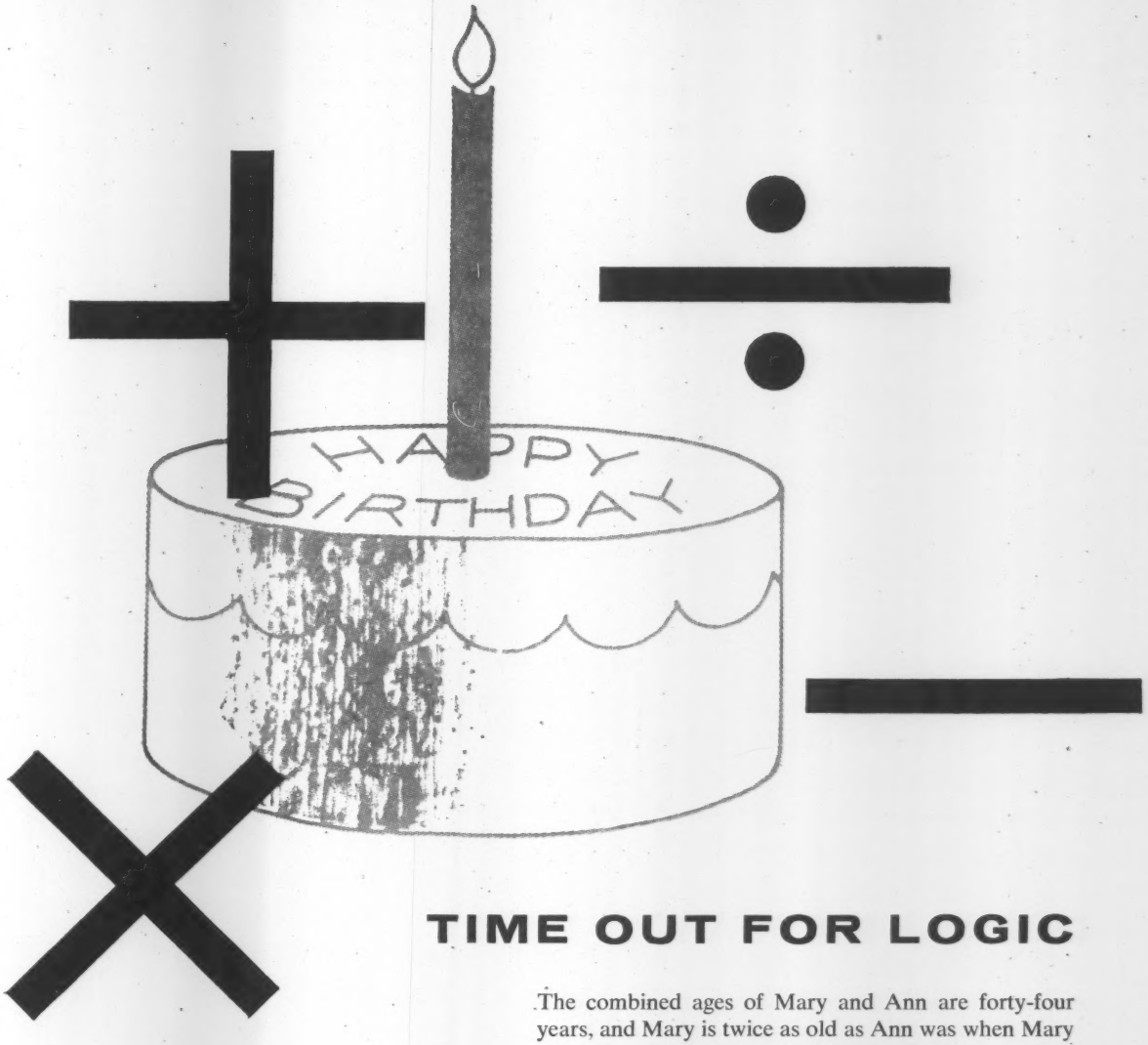


TIME OUT FOR LOGIC

The combined ages of Mary and Ann are forty-four years, and Mary is twice as old as Ann was when Mary was half as old as Ann will be when Ann is three times as old as Mary was when Mary was three times as old as Ann. How old is Mary? *

Drop us a line before Mary gets much older and if you've solved this ageless intricacy we'll provide a copy of Dudeney's "Amusements in Mathematics" (Dover Publications, Inc., N.Y.) forthwith. If you have a copy, say so and we'll provide a different prize.

** Station break: We missed that last cue too, but WMAL-TV's audience probably includes Mary and Ann; it's the biggest in the Washington market 6 P.M. to midnight, all week, (ARB Dec. '60, and NSI Jan. '61.)*

wmal-tv abc

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

MONDAY MEMO

from HARRY SPITZER, Sattler's (998 Broadway), Buffalo, N. Y.

The jingle is old, but so is that sound in the cashbox

Get off the plane or train in Buffalo and tell the cab driver you want to go to "998" and say nothing more. If he asks you for more direction, I'll pay the fare.

I've made this offer for over two years now and haven't paid off once. I can afford to do it, thanks to the strong, personal identification that our store has achieved in the minds of Mr. & Mrs. Buffalo as the result of our 23 years of consistent radio advertising centering around our famous "Sattler's 998" jingle.

You can appreciate our radio success story more as you learn our store is three miles out of the downtown shopping area—a location problem that initially was one of our biggest problems that radio helped solve so effectively.

Not that I mean to imply that radio is our dominant medium. It isn't. But it is our dominant supporting medium. The big load of our specific item selling is done in newspapers. We're the biggest user of space in the *Buffalo Evening News*. To support this basic item advertising in print, we put about 10% of our total advertising budget into radio to sell our store, our address, our price values, our one-stop shopping, our parking lot, etc., plus some specific item merchandise spots.

We regularly use four local stations in Buffalo, and sometimes the nearby Canadian stations, to woo our over-the-border customers. We expand to nearly all stations for short saturation campaigns. Currently we're using 13 newscasts weekly (and plan to expand) as part of our schedule of 60 spots weekly, mostly jingle variations.

The story of our jingle is our radio success story. Customers hum it when they are in the store.

Entertaining, too ▪ Since 1937 this is the tune that's been used to tell western New York folks all about Buffalo's wonder store. From the very outset there has been a very definite method to our music, so to speak. Our jingle always has been sung and played by the finest talent available, using the most modern technical facilities in New York City. We've kept each message light and gay to preserve its entertaining manner, to entertain as we advertise.

We believe our jingles were the nation's first singing commercials to be used on a continuing, large-scale basis by a retail department store. I would love to take full credit for the jingle, but in all due modesty I must report that this jingle, which has been played without interruption for 23 years, was written by my predecessor, Bob Cornelius, who, at his retirement some two years ago, was executive vice president and sales promotion manager of Sattler's.

The music for "9-9-8 Broadway" was written by Lanny Grey and produced by Lanny and Ginger Grey, Sattler's "Singing Sweethearts."

We've used other top-flight talent too. Among these we've had jazz pianist Johnny Guinieri, bass star Trigger Alfred and guitarist Frank Malatta. Tony Lane and his Air Lane Trio did a set, too. So did Slam Stewart and his quintet. We've been bold in our musical style at times, but we've absolutely refused to compromise with quality. For instance, some of the jingles we did 14-15 years ago—at the time we did them—we felt maybe we were a little "far out" musically. But we were right. And our constant updating and adding of new versions has kept the jingle fresh and welcome. We've never had a single complaint from a listener about its being "over-worked."

Razzle-Dazzle ▪ Sattler's in its 71 years of existence has grown from a bargain-type neighborhood shoe store into the largest department store in western New York. Our greatest growth began in 1927 when the store was headed by a three-man team made up of John G. Sattler, our founder; Aaron Rabow, as merchandise head (he's now our president), and Mr. Cornelius as sales promotion manager. To bring traffic to the suburban location they hit upon a series of razzle-dazzle merchandising stunts that ranged from elephants in the dress department to weddings in the window, monkeys on the main floor and guessing contests on the weight of the world's largest hunk of bologna.

Anyone who was anybody in the entertainment world managed to make a personal appearance at Sattler's. Eddie Cantor, Buffalo Bob Smith, Hildegarde, Tommy Dorsey, Wyatt Earp, Mrs. Casey Jones and Elsie the Cow, to name a few. Senators, congressmen and governors have joined the parade, because they always go where the traffic is, and in Buffalo that's 998 Broadway.

In 1937 we hit upon our jingle and radio pattern. Radio's consistent use since then has proved its effectiveness.

Sattler's now is No. 2 on the scenic route in Buffalo, according to the local convention bureau. Niagara Falls is still first. But that's how famous our jingle has made us. However, our marriage with radio does not end there. We use radio and radio talent in our store in various ways. We stage disc jockey promotions and events in our store, originate shows from our windows. The personal association with employes, as well as customers, is a big morale builder. The Buffalo philharmonic pops concerts we sponsor have featured the "Opus 9-9-8," our jingle in long-hair style.

Does our quality jingle cost us much more than usual? No. Over the long haul it figures out to be an added production cost that is negligible when time costs average about $40 a spot.

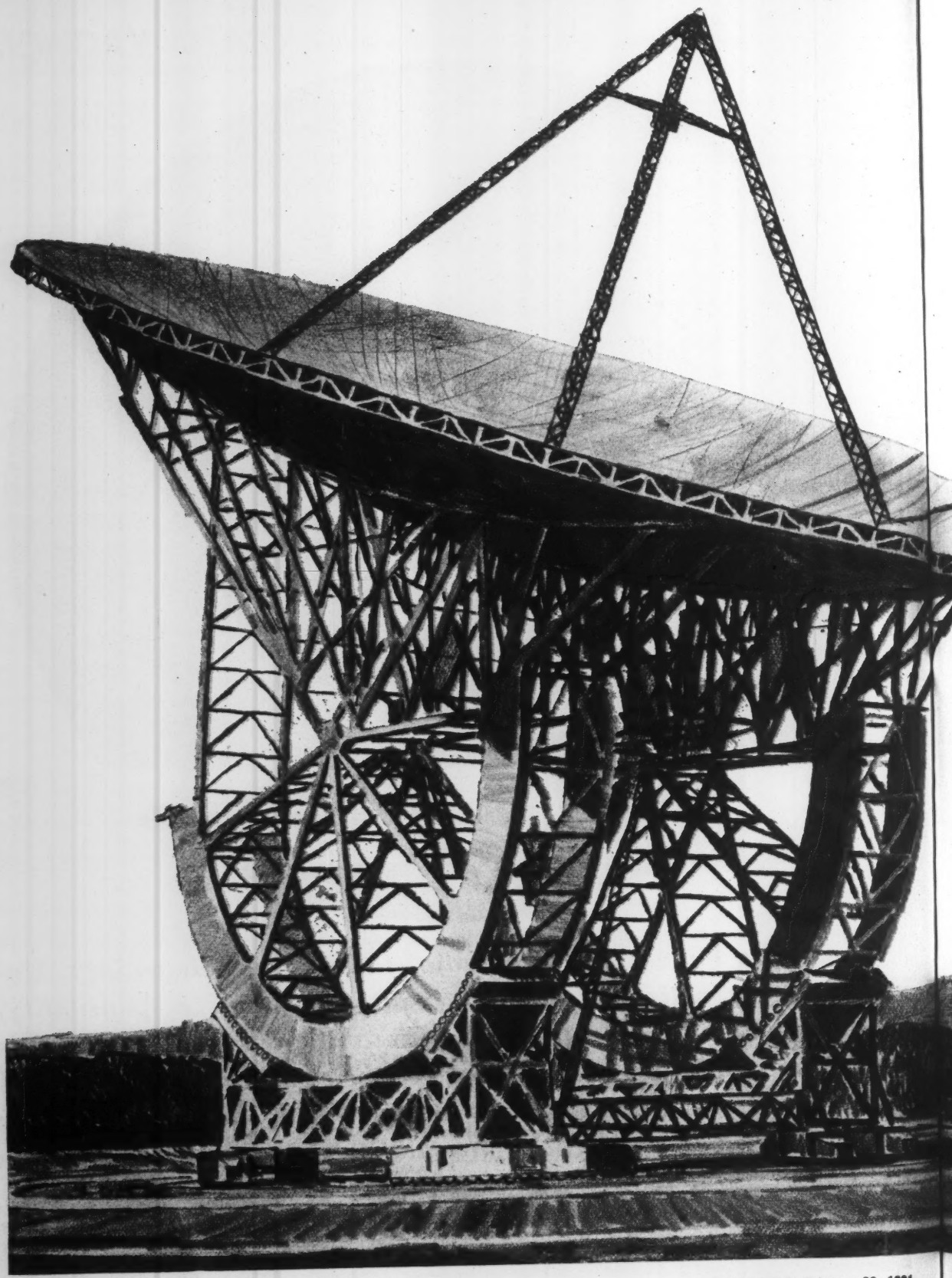
998 Broadway could never have become the "address known for thrift" without the medium of radio. It has been *only* on radio that we have played the jingle (with some light use of tv, I must add), but it has been the radio jingle that has done the job. It has become so indoctrinated within ourselves that we many times call the store "9-9-8" instead of Sattler's, even in our newspaper ads.

Harry Spitzer's title is publicity and sales promotion director of Sattler's, which means ad manager. He joined "998 Broadway" in late 1958 after three years as sales promotion manager of Richard's, Miami. Before that he was ad director of Rich's, Atlanta, four years and served several years with Davison-Paxon there. Born in Brooklyn in 1916, Mr. Spitzer saw air force service in World War II. He received B.A. in journalism in 1947 from Henry Grady School of Journalism at U. of Georgia.

***Many** media buyers measure radio stations by their ratings. **Unmeasured** by ratings are quality, integrity, and responsibility, factors that build sales through believability. By both standards WELI continually lengthens its lead in the rich New Haven-centered market it serves. Make it a rule to buy WELI, the station in New Haven that gives you ratings **plus** quality sound.*

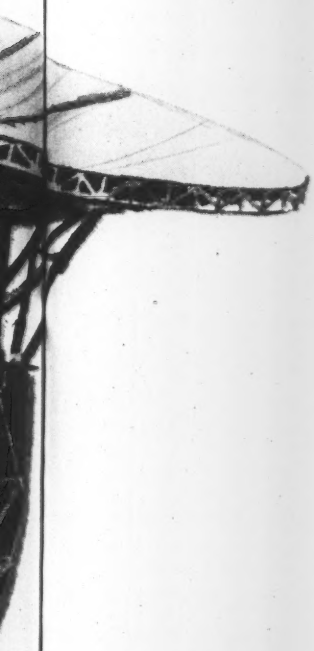
National: H-R Representatives *Boston: Eckels & Company*

The Sound of New Haven **WELI** ***960/5000 watts***



This mark identifies modern, dependable steel.
Look for it on consumer products.

The world's biggest radio telescope



This is an artist's concept of the world's biggest radio telescope. This giant telescope will use radio waves to locate objects that are billions of light years out in space. The dish-shaped mirror will be 600 feet in diameter—about the size of Yankee Stadium. It will be the biggest movable radio telescope the world has ever known.

As you'd imagine, it is going to take a lot of material to build an instrument this size. The American Bridge Division of United States Steel, as a major subcontractor, is fabricating and erecting 20,000 tons of structural steel for the framework alone. The U. S. Navy, through the prime contractor, is supervising the entire job. When it's completed, there'll be a power plant, office buildings and personnel facilities for a permanent 500-man crew. The site is near Sugar Grove, West Virginia.

United States Steel produces many materials that are essential for construction: structural carbon steel; high strength steels; alloy steels; stainless steels; steel piling; steel drainage products; cements; slag; reinforcing bars; welded wire fabric; wire rope; steel fence; electrical cable; and other allied products.

The most important building projects in our nation depend on steel.

USS is a registered trademark

USS United States Steel

On The Gulf Coast

THE BIG ONE

Takes the *Measure*

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager

BROADCASTING
THE BUSINESSWEEKLY OF TELEVISION AND RADIO
February 20, 1961 Vol. 60 No. 8

HOW IMPORTANT IS STATION IMAGE?

This extra dimension is influencing more timebuyer decisions
Many stations are selling qualities not revealed in ratings

The "image" a station projects to the timebuyer has become an important factor for agencies making media decisions, particularly when placing spot.

This fact of business life was upheld last week by a consensus of leading media executives who acknowledged the growing importance of "image." While there were some exceptions and a few differing opinions, most believed that stations are doing a better job of getting their images across to the agencies.

The finding—based on a cross-section check of the radio-tv buying fraternity—increases in importance when these important points are remembered:

▪ A station's "image" has assumed additional importance in recent years with both advertisers and their agencies placing stress on station qualities that are not revealed in the ratings.

▪ There are now more than 3,500 radio and about 530 tv stations on the air.

With so many stations vying for the timebuyer's eye and ear, for many in the broadcast business, this question has persisted: How is the important "image" dimension communicated to agencies?

Only last week an official of a management consultant firm that is substantially involved in the advertising field questioned whether the "image" of a station is "received" by agencies today.

"For the most part, agencies still buy 'by the numbers'," he said. "The only way agencies can get information that goes beyond the surface—a station's strong and weak periods, its leading personalities, the nature of its competition, its influence in the market, where this influence lies and other subtle factors—is to be there on the scene, watching and listening and talking to station officials and people in the community. For the vast number of agencies, this just isn't done. And on the occasions when it is done, for specific clients, this information rarely filters down to the timebuyer."

Getting the 'Picture' ▪ But a sampling of leading media officials interviewed by BROADCASTING rejected the contention that their agencies use the "by-the-numbers" system indiscriminately and derided the notion that the "image" characteristic can be obtained only by constant on-the-scene visits. They maintained that their timebuyers make a diligent effort to evaluate the advantages and disadvantages of particular stations in a market before arriving at a media decision. These were the highlights of their views:

▪ Agencies rely heavily upon the experience and knowledge of their senior timebuyers, who have kept abreast of the particular values of particular outlets.

▪ Agency account, media and research personnel make special visits to stations, particularly when an account requires it, and make this marketing data available to buyers.

▪ They rely substantially—but not

Young & Rubicam executive studies tv station imponderables

Miss Jean Taylor, as director of local radio-tv programming for Young & Rubicam, New York, travels thousands of miles each year to study stations. Purpose is to uncover qualities and services not reflected in data from conventional sources—the station's "image."

Here Miss Taylor is shown during a visit to WRBL Columbus, Ga., where she is talking with the station's living trademark. Her report on the station's community prestige, its impact and merchandising support will go back to the agency timebuyers for consideration when they are making their media plans.

The unit, headed by Miss Taylor, has been in active operation since 1955 and even before that the agency made studies of stations on a part-time basis. Y&R is convinced that Miss Taylor's recommendations are valuable in giving advertisers more for their broadcasting dollars. See story page 30.

totally—on facts and figures provided by the station representative and believe that reps generally are trustworthy and reliable in giving a picture of a station.

▪ They study promotional and research material supplied by stations, including tapes, trade advertising and direct mail brochures.

▪ They glean information from station executives visiting the advertising agencies.

From this mass of information, agencies believe, they can come up with a composite of a station. Agencies acknowledge that the extent of their evaluation depends on availabilities in a market ("If you can't get the station you want, you take the second or third choice"). The type of product and the audience desired are other considerations ("sometimes you want to buy 'by the numbers' if the main thing is to reach a lot of people").

They point out that "image" is much more significant in radio than in television. ("By sheer weight of number of stations, media selection is far more difficult in radio. Then, too, 'image' in tv often is tied to network affiliation.")

Other Methods ▪ Several of the agencies, in addition to implementing the conventional approaches, have made use of other methods, either on a permanent or temporary basis. Young & Rubicam, New York, for example, has set up a special unit under Jean Taylor (see separate story, p. 30), which makes regular visits to stations and evaluates the "plusses and the minuses" of stations in specific markets.

Jack Peters, media director of Kastor, Hilton, Chesley, Clifford & Atherton, New York, surveys program listings of newspapers in outlying areas and thereby ascertains if station signals reach there.

Lee Hanson, media director of MacManus, John & Adams, Bloomfield Hills, Mich., favors "talking directly" with station executives and "listening directly" to the station's sound. He pointed out that some stations encourage agency men to telephone the outlets collect in order to obtain a sampling of their programming, and he often takes advantage of these offers.

Frank Martin, Cunningham & Walsh all-media buyer, likes to listen to tapes —but listens not to one station's tapes but to four or five stations' in a specific market.

Other agencies questioned by BROADCASTING included Erwin Wasey, Ruthrauff & Ryan; Lennen & Newell; Cohen & Aleshire; Papert, Koenig, Lois; Benton & Bowles; Doyle Dane Bernbach; Kenyon & Eckhardt; Ted Bates; BBDO; J. Walter Thompson Co.; Sullivan, Stauffer, Colwell & Bayles; N. W. Ayer & Son, and Maxon Inc.

The importance that is attached to the "image" factor can be gauged by remarks made only this week by speakers at the Timebuying & Selling Seminar of the Radio & Television Executives Society of New York.

Both Dr. Frank Mayans, vice president and associate research director of Y&R, and Mel Goldberg, research director of Westinghouse Broadcasting Co., were critical of the quality of station research that reaches advertising agencies. Dr. Mayans referred to station image research specifically and conceded that this was "difficult," but predicted some day such research will be "formally used in planning purchases."

The agency man pointed out six areas likely to be most telling with agencies and advised listeners to bypass standard rating coverage and market data that is easily available. What is needed from stations:

▪ Audience profile information, available nationally but not locally, he says. ("Until this information is available, I must assume that *Monitor's* audience makeup is precisely identical

Agencies charge salesmen lag back of program department

Creative selling is what an agency wants most from a radio station salesman, the February workshop of the Hollywood Advertising Club was told. Agency members of the panel led the free-for-all discussion on radio sales, which went on for more than three hours last Wednesday (Feb. 15). Many members of the audience took part in the discussion.

Merv Oakner, vice president of Anderson-McConnell Adv., opened the topic of creative selling with the charge that "radio's sales department hasn't kept pace with the program department." Program people at radio stations have been creative, he said, "but radio salesmen have become a bore . . . We're tired of buying by the numbers. We don't sell cost-per-thousand, we sell our client's merchandise. We want to be told how to use radio better, but no station salesman has come to us with a new idea in time buying since the five-minute time block and that was 10 years ago."

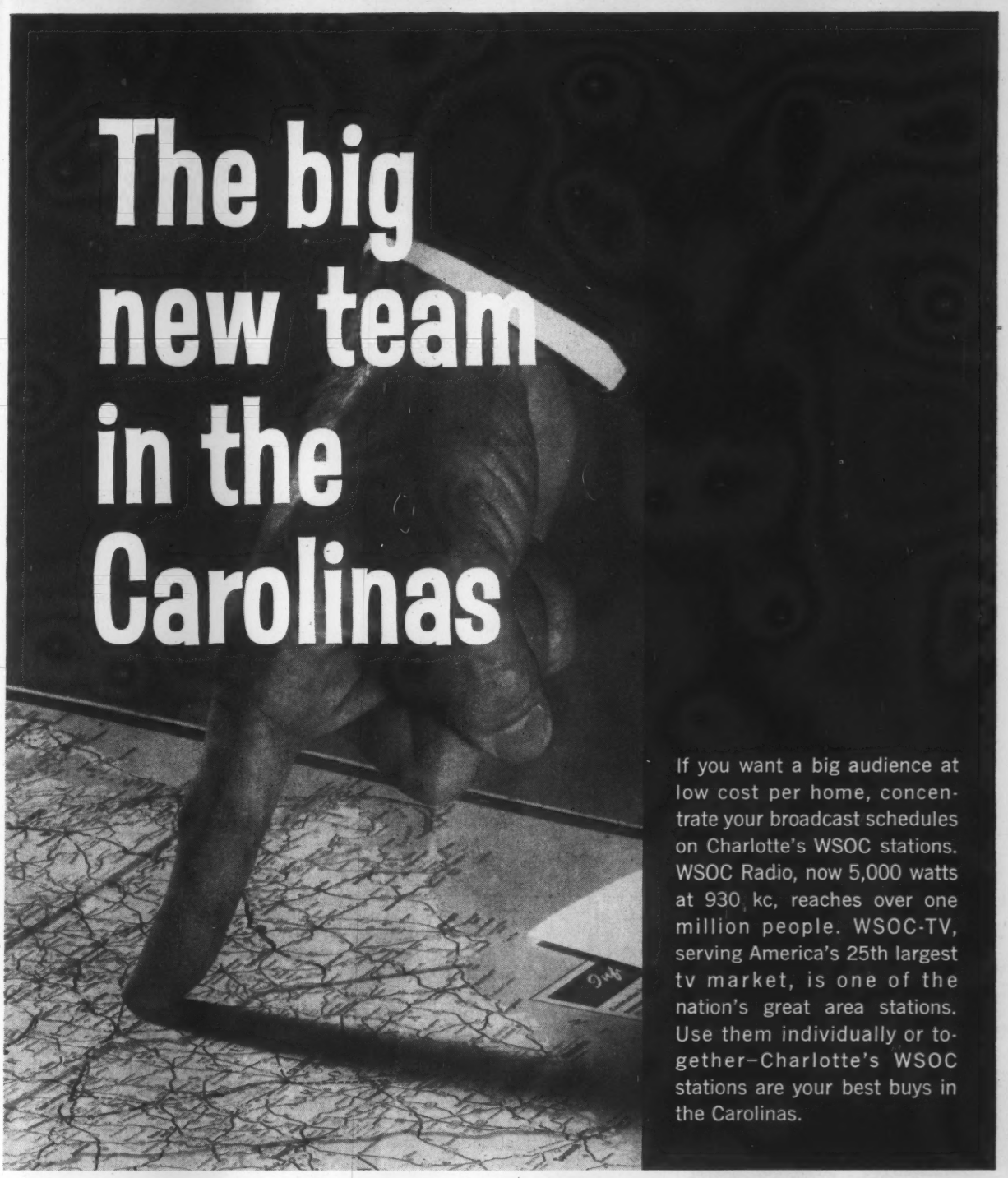
Shirley Crowder, timebuyer for Fuller & Smith & Ross, asked for more qualitative information from stations, such as age breakdowns, which she asserted are more often tailored to fit the station's sales pitch than the agency's need. She drew a hearty round of applause from the station men in the audience when she admitted that the common agency practice of not revealing who actually has the power to make the buying decision on any particular account is the cause of far too much wasted time for station salesmen.

But when Norman Boggs, KGIL San Fernando, speaking from the floor, suggested that more listening to radio by agency buyers would give them many of the qualitative answers they seek, Miss Crowder and Mr. Oakner disagreed. There are many others than teenagers who like rock and roll, they declared, and not all of Guy Lombardo's and Lawrence Welk's fans are oldsters. Panel member Gordon Mason, sales manager, KNX Los Angeles, summed this viewpoint up with the comment: "musical likes can't be equated with age; they're a matter of taste."

Other panel members were Frank Crane, vice president of the station rep firm, Torbet, Allen & Crane, who urged radio salesmen to spend more time "fighting the enemy" — newspapers, magazines, tv—and stop devoting most of their efforts to selling against each other; Ira Laufer, vice president and sales manager, KEZY Anaheim, who asked stations to institute training programs for new time salesmen, and Norman Keats, general manager, KFXM San Bernardino, who commented that in a secondary market like his most station prospects are retailers with no advertising budget or program beyond the use of space in the local newspaper to announce a sale.

Doubt as to the value of qualitative information was expressed by Carroll McKenna of the Petry Co., who pointed out that usually the rep doesn't get called into the agency until a campaign is breaking and a lot of stations are being bought at once.

Robert M. Light, president, Southern California Broadcasters Assn., was moderator of the panel discussion, of which SCBA was co-sponsor with the Hollywood Ad Club.



The big new team in the Carolinas

If you want a big audience at low cost per home, concentrate your broadcast schedules on Charlotte's WSOC stations. WSOC Radio, now 5,000 watts at 930 kc, reaches over one million people. WSOC-TV, serving America's 25th largest tv market, is one of the nation's great area stations. Use them individually or together—Charlotte's WSOC stations are your best buys in the Carolinas.

WSOC RADIO—5,000 watts at 930 kilocycles
Represented by Peters, Griffin, Woodward, Inc.

WSOC-TV—Channel 9. NBC and ABC. Represented by H-R

WSOC
RADIO & TV—CHARLOTTE

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

OUR GUYS ARE THERE!

When a campaign is breaking... When orders are being placed... When decisions are being made...

With 14 Weed offices WEEDmen are on the spot daily with direct, personal salesmanship...the kind that gets the order!

wherever it is heard.")

- Program-quality research, also unavailable locally. (Tv-Q, rating services and agencies are trying to relate looking liking, buying, etc., but little is being done locally on such questions as viewer loyalty to a program and involvement with it.)
- Locally originated program research to describe more fully program strengths. (Agencies need evidence not only of local performance by network shows but also of sales effectiveness of local personalities.)
- Station image research. (The environment provided by the station, presenting "a fine problem that is almost hopeless.")
- Performance of typical schedules. ("Extremely useful in demonstrating how audiences accumulate.")
- Local market information, material not available in standard syndicated services and local share of market information. (Things that are "not obvious to a provincial New Yorker or a provincial Albuquerquan." Also, local brand share information.)

With a satiric review of station maps and statistical practices, Dr. Mayans showed why much station research is considered unreliable and goes unused by agencies. He thinks some guidelines ought to be laid down for stations by a group such as the American Assn. of Advertising Agencies or the Station Representatives Assn.

A Bit Much ▪ Too much research is one of the station trouble spots, Mr. Goldberg said. "With so many stations vying for attention and inundating the buyers and media directors with material," it's time to put a moratorium on all second-rate efforts, those classified as "egoistic research" and "so-what research."

Salesmen are a vital communication link between agency and station, Mr. Goldberg said, and "among the best researchers." He asked his audience to stop treating the salesman only as an ordertaker and take advantage of him for agency-media liaison on research needs.

Agency studies secrets of station 'image'

Young & Rubicam, New York, considers a radio and/or tv station's "image" to be important enough to maintain a separate staff whose main mission is to ferret out as much information as possible about local radio and tv station operation in various markets.

The unit, which has been in existence since 1955, passes on the data —which includes the unfavorable as well as favorable factors — to the agency's media staff as well as to clients.

Headed by Jean Taylor, supervisor of local radio-tv programming, it consists of a full-time staffer (Paul Theriault) a part-time staffer (David Elton) at New York headquarters, plus three part-time aides—Michael Kirby in San Francisco, Bill Wilson in Chicago and Jim King in Hollywood. Miss Taylor estimates that she and Mr. Theriault each travel about 80,000 miles per year on their business trips to local stations, while the others log less millage but are available for "hurry-up" calls (the part-timers usually are involved in local account work).

The unit tries to uncover qualities and services of a station that may not be reflected in data uncovered from conventional sources. They attempt to ascertain, for example, the prestige attached to a station in the community; the impact of its various station personalities; the merchandising and promotional support given to an advertising campaign; the relative strengths and weaknesses of different time periods; a characteristic of the station that makes it "different" or "unique" in a market; changes in the market, and other data "beyond the ratings."

Evaluation Reports ▪ At the conclusion of each field trip, an evaluation report is compiled and this is made available to clients. Miss Taylor stresses: "This is just an added service for our clients; we make no charge for it." The information is also offered to Young & Rubicam's media department for the guidance of its staffers.

In addition to field trips, the unit works closely with station representatives and makes every effort to see station executives when they visit Y&R offices. The unit maintains a voluminous file of records at New York headquarters and, according to Miss Taylor, many station representatives and others make use of this information.

The unit was established on a full-time basis in 1955 and earlier was maintained on a part-time schedule. As one example of the "go-go-go" tempo of the unit, Mr. Theriault was out on a field trip all of last week and Miss Taylor spent Wednesday, Thursday and Friday in Washington, D. C., and was scheduled to spend the weekend in Asheville, N. C.

GATEWAY TO THE HEART OF SOUTH CAROLINA:
The 257,961 people who make WIS-television's home market the state's largest metropolitan area (and a close second in the *two* Carolinas after a 38.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-television's 1526-foot tower, tallest in the South, delivers *more* of the state, *more effectively* than any other station. In short, South Carolina's major selling force is

WIS television NBC/ABC—Columbia, South Carolina
Charles A. Batson, *Managing Director*

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**
G. Richard Shafto, *Executive Vice President*

BCS

WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala.

A jet of water at 60,000 pounds per square inch was used to "punch" a hole through a glass plate without shattering it (insert photo). This unusual demonstration was incorporated into a tv commercial used on du Pont's *Show of the Month* last Friday (Feb. 18) over CBS-TV to indicate du Pont's basic research into the effects of high pressure on various chemical substances. The experiment was devised by Dr. Harold Young of du Pont's Experimental Station and Dr. Jonathan Karas of Jonathan Karas & Assoc., Durham, N. C. (shown turning on valve). Agency handling account is BBDO, New York.

Hodgson tells how I-H used radio to move farmer

The support of radio in helping International Harvester change farmer habits in buying major equipment was related by H. Earl Hodgson, president of Aubrey, Finlay, Marley and Hodgson Inc., Chicago agency for I-H, before the Chicago chapter of the American Marketing Assn. Thursday night.

He said the campaign that began last Oct. 26 has included 2,500 commercial minutes per month on 125 stations. Print media, direct mail and other promotion were used. Radio copy includes farmer-voiced testimonials and live sell by station farm directors.

Mr. Hodgson reported that at the half way mark in the campaign sales are "far better than had been expected" and "literally thousands of farmers" changed their buying habits and bought early. "This is especially significant," he said, in view of the fact the drive competed with the presidential campaign and the uncertain outlook in the farm market. He said the results have shown how marketing, research and advertising 'in the hands of experienced farm advertising specialists" could change the habits of "one of the most subborn segments of the consumer market."

Farmers traditionally have waited until the final six weeks before planting to buy, he explained, but the "early trader's bonus" campaign has proved effective in expanding the buying period up to six months. This has benefited the manufacturer, distributor and dealer in inventory control, repairing of used equipment and selling, as well as the farmer, since the latter gets a price bonus for buying early, he said.

RAB sales clinics to get results of retail study

Results of the "Department Store Challenge" will be offered for study during Radio Advertising Bureau's 11th annual Area Sales Clinic, opening April 3 in Albuquerque, N. M., and concluding in Tulsa on May 26.

Hailed by Kevin B. Sweeney, RAB president, as the "most comprehensive study of retail advertising ever published," the report on RAB's lengthy radio advertising program in cooperation with the Higbee Co. in Cleveland will be a major attraction for broadcasters attending the clinics in key U. S. cities this spring.

Also on the sales clinic agenda: New radio presentations, tips for closing sales, money-making promotional ideas and suggestions on how to use RAB's service throughout the year. Patrick E. Rheaumep, RAB's director of member service, pointed out that for the first time meetings will be split on the basis of "most frequent local customer." Stations which derive most of their local income through advertising agencies are urged to send their sales executives to the "large market clinics," while stations which rely more on direct selling to local retailers will get material keyed to their needs at the "small and medium market clinics."

TV'S OWN KITCHEN

ABZ opens N. Y. building for making food commercials

The opening of a special building in New York last week to facilitate the production of television food commercials would indicate this phase of food marketing is trying to catch up with the trend over the past few years, through packaging, to make food items themselves more attractive to the consumer.

ABZ Assoc., a tv commercial production firm, last week opened the doors of a remodeled four-story building at 266-68 E. 78th St. which will be used exclusively as a "food production center" for the production of commercials.

The 50-year-old, remodeled former film studio contains under one roof everything needed to produce tv food commercials, reports Ann B. Zekauskas, ABZ president.

Miss Zekauskas, a tv home economist, food consultant and commercial stylist, says another advantage of the production center is that it will allow food commercials to be produced under "controlled" conditions. Formerly, Miss Zekauskas said, food commercials were produced on a "catch-as-catch-can" basis with insufficient space and props. Her new facilities, the home economist notes, allows more space and equipment to food commercials than anyone has ever done before.

Miss Zekauskas said the first floor has a shooting studio with an accessory double shooting kitchen, the mezzanine, a dressing room and lounge, the third floor a double shooting kitchen, terrace and offices, and the top floor three shooting kitchens and a prop room.

She said every floor is circuited separately to assure that all equipment will work at full capacity. "Our ovens are hot, our freezers plenty cold and when a commercial calls for 18 sets of mixing bowls, we don't have to run around looking for bowls—we have them," she said.

Commercials produced in the new center are video taped by mobile units stationed in front of the building. A good deal of ABZ's present business is handled by Video Tape Unlimited, headed by Hank Alexander, former lighting director of CBS.

Miss Zekauskas and her two brothers,

Are your salesmen blue? Give them a news service that sells.

United Press International

UPI

ARBITRON'S DAILY CHOICES

Listed below are the highest-ranking television shows for each day of the week Feb. 9-15 as rated by the multi-city Arbitron instant ratings of the American Research Bureau. These ratings are taken in Baltimore, Chicago, Cleveland, Detroit, New York, Philadelphia and Washington, D. C.

Date	Program and Time	Network	Rating
Thur., Feb. 9	**Untouchables** (9:30 p.m.)	ABC-TV	29.1
Fri., Feb. 10	**Flintstones** (8:30 p.m.)	ABC-TV	24.5
Sat., Feb. 11	**Gunsmoke** (10 p.m.)	CBS-TV	32.5
Sun., Feb. 12	**Candid Camera** (10 p.m.)	CBS-TV	30.5
Mon., Feb. 13	**Danny Thomas** (9 p.m.)	CBS-TV	23.8
Tues., Feb. 14	**Dobie Gillis** (8:30 p.m.)	CBS-TV	22.1
Wed., Feb. 15	**Bob Hope** (10 p.m.)	NBC-TV	23.8

Copyright 1961 American Research Bureau

Ray and John, both graduate engineers, make up ABZ's board of directors; her younger sister Betty is vice president; her sisters-in-law Mrs. John (Phyllis) Zekauskas and Mrs. Ray (Felicia) Zekauskas are secretary and treasurer, respectively.

ABZ currently is doing food commercials for 30 top agencies; among its clients are General Mills, Corn Products, Standard Brands, Alcoa, Frigidaire, Goodman Noodles, Sealtest and Lipton Tea.

New firm to represent U. S. outlets in Japan

Anticipating Japanese spot buys on U.S. tv and radio stations "in rapidly increasing amounts," a new firm organized to represent U.S. stations in Japan established offices last week in New York.

Rynne & Wilson, owned jointly by Donald G. Rynne, president of the import-export firm of Rynne International Corp., and Allan M. Wilson, vice president, The Advertising Council, currently is negotiating a limited number of representation contracts with U.S. stations.

Estimates by the new company and by Dentsu Adv. Ltd., which R&W says handles 60% of Japan's advertising business, indicate that the volume of U.S. spot buying by Japanese exporters and advertising agencies will reach $10 million annually in three years. Through offices at 745 Fifth Ave. in New York (telephone: Plaza 1-3424) and a branch office in Tokyo, Rynne & Wilson will be working with Dentsu and other Japanese agencies to expand advertising expenditures in the U.S.

Agency appointments...

▪ Hazel Bishop Inc. appoints North Adv. Inc., N. Y., as its agency.

▪ Sears, Roebuck & Co., Chicago, to Ogilvy, Benson & Mather, N. Y., to handle national advertising and consult on all other phases of Sears' advertising. Sears' national spending has dropped sharply past several years after high of $2.25 million in 1957. Former agency was Cunningham & Walsh.

▪ Instant Foods Corp., N. Y., appoints Richard K. Manoff Inc., that city, to handle introduction of new line of instant soups, Coup instant soup.

Business briefly...

Minute Maid Corp., frozen juices, and **Tupperware Home Parties Inc.,** both Orlando, Fla., will co-sponsor *Marineland Circus,* an Easter Sunday color special on NBC-TV (April 2, 8-9 p.m. EST). The aquatic spectacle will star Lloyd Bridges and Buster Crabbe. Agencies: Ted Bates & Co. (Minute Maid); BBDO (Tupperware).

Mutual of Omaha has purchased sponsorship on a staggered schedule basis in NBC-TV's *Chet Huntley Reporting* (Sun. 5:30-6 p.m. EST), starting Feb. 26 and concluding May 28. Agency: Bozell & Jacobs Inc., Omaha.

P. Lorillard Co. will sponsor a nighttime version of *Concentration* on NBC-TV starting April 11 (Mon. 9:30-10 p.m. EST and replacing *Dante*). The show also is on weekdays (11:30 a.m.-noon EST). Agency: Lennen & Newell, N. Y.

Purex Corp. next season will sponsor 12 full-hour special programs, extensive segments of NBC-TV's daytime schedule and two series of special programs, including the *Purex Special for Women* series. This includes six new shows of the *Women* series (hour-long daytime specials) and five one-hour *The World of . . .* series of NBC Special Projects in the prime evening schedule. Still other Purex specials will be repeated. Agency: Edward H. Weiss & Co., Chicago.

Pacific Vitamin Corp., through Anderson-McConnell Adv., L.A., has started its 1961 promotional program with a radio-tv saturation campaign in the Pacific Coast states and Arizona.

Ralm Products Inc., Joliet, Ill., maker of Mr. D'Frost, aerosolized ice defroster, names M. M. Fisher Assoc., Chicago, as agency to handle campaign that will include tv spot.

TvB cites success of auto tv schedules

Nearly 70% of all New York area homes were reached in a one-day tv schedule for Pontiac automobiles last October, reports a new Television Bureau of Advertising study released today (Feb. 20).

The study of tv's fast reach also details a four-week Rambler schedule, which delivered 97.9% of all homes in the area, with an average 8.8 Rambler spots seen by viewing families.

The Pontiac schedule (Oct. 6, 1960) consisted of 24 spots and a Victor Borge special program on ABC-TV. Unduplicated ratings in New York were: Victor Borge 26.2, the spots 60.6 and both 69.7. The average number of Pontiac commercials seen on the special were 3.1, for the 24 spots 1.7 and for the combination 2.7. Viewing both were 17.1%; 43.5% watched the spots only, and 9.1% the special only.

The Rambler tv schedule consisted of 174 minute and 20-second spots on all seven New York stations in the four week period ending Nov. 6, 1960. The report shows 13 spots in prime time on network stations, while 161 were on independent or on network stations in non-prime time, most of them appearing on Wednesday, Thursday or Friday of each week. Rambler's weekly cumulative audience was 82.6% of tv homes, the average number of spots seen was 2.6.

Women's hygiene product begins radio ad campaign

"It's more than a monthly protection; it's a blessing." With this slogan as a spearhead, Tassette Inc., makers of a new hygienic product for women, has begun its formal broadcast advertising.

Tassette, through its agency, Weiss & Geller Inc. New York, on Feb. 13 started the radio campaign of more than fifty 10- and 30-second spots weekly on WNTA Newark, N. J. As of late last week, WNTA was the only station carrying the Tassette spots.

For several months, starting last spring and ending last month. WHEC Rochester, N. Y., and WHP Harrisburg, Pa., has been using the firm's advertising as part of a test to gauge public reaction to this type of on-the-air personal product advertising. According to an agency spokesman, there were few listener complaints in the two cities. And so far there has been no adverse reaction to the WNTA spots.

Altogether, Weiss & Geller has prepared more than 100 spots for broad-

"WAGA-TV's EDITORIAL IS A SIGNIFICANT INFLUENCE TOWARDS... AN INFORMED ELECTORATE..." Bobby Jones

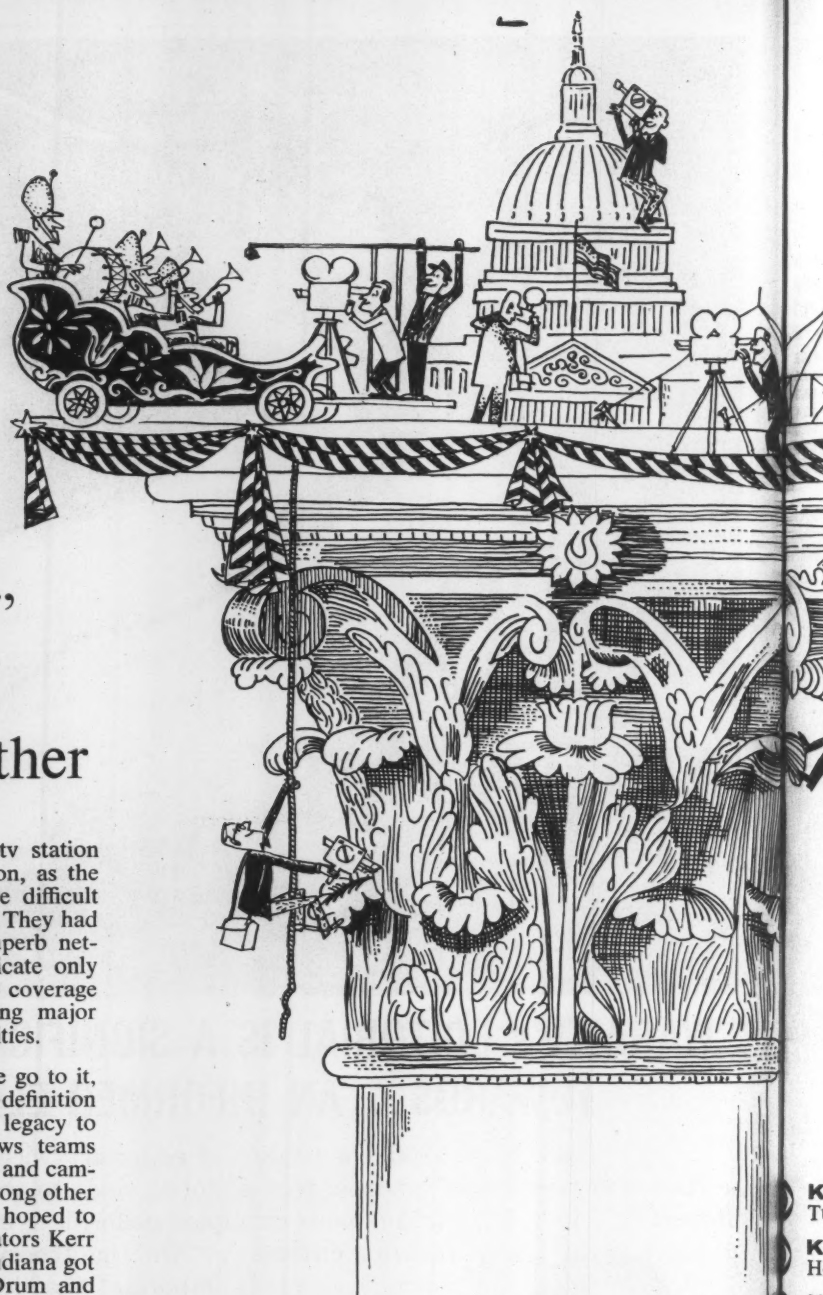
Since May, 1960, the telecast of editorials twice each weekday evening has brought a "free and responsible" independent editorial voice to the Atlanta area. ■ In the words of Robert T. Jones, Jr., world-famous champion golfer, lawyer, businessman and one of Atlanta's favorite citizens... "On the theory that good government begins at home, it is vastly important that local issues should be resolved by an informed electorate. I believe sincerely that WAGA-TV editorial is a significant influence towards this end." ■ One of the basic programming objectives of WAGA-TV is to promote community betterment... the development of an active, informed citizenry... to cooperate with the recognized governmental, civic, charitable, religious, educational, and other agencies dedicated to these ends.

Bobby Jones

famous on the local scene...for public service

waga·tv 5

THE STORER STATION IN ATLANTA



Tenting in D.C., *or* In One Era and Out the Other

Finding a roof for five Corinthian tv station news-and-camera teams in Washington, as the Kennedy era began, was much more difficult than finding reason for their presence. They had no intention of duplicating CBS's superb network coverage; they sought to duplicate only Corinthian's success, as evidenced by coverage of last year's conventions, in relating major political events to their own communities.

Local news doesn't come to us. We go to it, even if it's in D.C.—and even if our definition of local is non-traditional. Without a legacy to stand on, our individual station news teams tackled Project Washington with mike and camera. The Houston group was after, among other things, a Ladybird's eye view; Tulsa hoped to strike oil by spending a day with Senators Kerr and Monroney; our gentlemen from Indiana got on the bandwagon with the state's Drum and Bugle Corps; the young men from Sacramento, reversing Greeley's advice, came east to cover the Inauguration's pomp—and to examine plans for legislation affecting their tele-urban community.

Different regions find different meanings in Washington, 1961. Those differences are best explored by local tv reporting crews and public affairs programming, focusing on political faces and issues of special interest to the folks back home. This is the kind of journalistic initiative, under group organization, that results in high identification with regional audiences, cementing stations to communities and communities to stations.

Responsibility in Broadcasting

THE CORINTHIAN

KOTV
TULSA

KHOU-TV
HOUSTON

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

WISH-AM
INDIANAPOLIS

epresented by H-R

TATIONS

cast use. The agency has been negotiating with the Herald Tribune Radio Network (WVIP Mt. Kisco, WVOX-AM-FM New Rochelle, WGHQ Saugerties and WFYI Mineola, all New York) to carry the Tassette campaign, but without any definite results.

Weiss & Geller authorities, however, said last week that at least three stations in the New York area are expected to accept Tassette's advertising within a few weeks. They also said the extent of the radio campaign will depend on how many stations can be cleared.

The broadcast campaign is only a small part of Tassette's overall advertising plans which got underway this month with ads in the *New York Times* and *New York Herald Tribune*, with the *New York Daily News* to follow. In addition, a first for a product of its kind, Tassette will be the subject of a huge Broadway sign.

$4.3 billion ad receipts in 1958; New York leads

Advertising agencies reported $4.3 billion in receipts for 1958, according to the Census of Business for that year, made by the U. S. Census Bureau. Operations of 4,240 agencies were covered. Among receipts of 3,367 agencies that reported detailed information were $3.4 billion in billings for advertising media; $725 million in billings for advertising materials and services; $89.1 million in services; $23 million in other income.

Receipts of the 847 agencies in the New York metropolitan area totaled $1.9 billion. Chicago ranked second in number of agencies with 353 but receipts were not published. Detroit was third with 121 agencies having $335 million in receipts. Los Angeles was fourth with 315 agencies and $220 million in receipts, with Philadelphia's 146 agencies having $101 million.

Valiant lets stations write own movie ad copy

In an unusual approach to radio advertising of motion pictures for key theatrical engagements, Valiant Films, New York, distributor, has decided to invite stations to write their own commercials for its new feature film release, "The Angry Silence," starring Pier Angeli and Richard Attenborough.

Benn F. Reyes, advertising manager for Valiant Films, implemented this formula on an experimental basis in San Francisco, where eight radio stations in the area carried "staff-written commercials" to advertise the feature, starting Feb. 9. He was "highly pleased" with the results and will use the approach in 30 key markets.

Mr. Reyes said he checked the San Francisco copy for content and needed to make only a "very few and very minor changes." Station managers and other selected staff members are invited to see a preview of the feature. He believes that for many campaigns such an approach has advantages over the traditional method of supplying stations

The case of the missing head

The missing head in this scene from a new tv commercial is an optical illusion achieved by "Streechilation," a new technique in commercial use that combines live action, an animation method and stop-motion camera work. The name was coined by Joseph Danis, broadcast producer of Geyer, Morey, Madden & Ballard Inc., New York, in honor of the developer of the technique, Wilbur Streech, whose company is producing a series of commercials for B. T. Babbitt Inc.'s Bab-O cleanser and Hep oven cleaner. Walter H. Wright, account supervisor at GMM&B, recommended "Streechilation" for both products. The commercials began running last month on eight daytime shows on ABC-TV. Action in the 60-second Bab-O commercial, pictured here, begins this way: Before new-formula Bab-O with germicidal action appears on the scene, pots and pans, "allergic to germs" in the sink, fly out of it. The ghost-like figures, who are played by professional actors, dodge the pans while chasing germs with the new Bab-O. "Streechilation" creates surprise visual effects comparable to sleight of hand—inanimate objects come alive and humans perform impossible feats. The music track for the commercial was created by Ralph Burns, in his first association with Wilbur Streech Productions Inc.

What picture do you want to send to the folks at home?

Which makes you look most appealing? The cloak of mystery...the mantle of drama...the tilt of a six-shooter? The answer is important, for the sophisticated advertiser knows that his sales-impact can be greatly affected by the kind of program he chooses. To him, the crucial test of a network is: How well is it doing with the kind of program he wants to sponsor?

Any advertiser who applies this test will find that one network attracts the biggest average audience in every entertainment category—as shown by nationwide Nielsen ratings for all regularly scheduled shows (6-11 pm, Oct '60-Jan '61):*

	CBS®	NET B	NET C
COMEDY	20.0	18.4	16.8
DRAMA	16.2	NONE	13.6
VARIETY & PERSONALITY	20.6	14.9	18.3
WESTERN	25.3	20.5	22.4
MYSTERY & ADVENTURE	19.6	18.4	14.6
NEWS, PUB. AFFAIRS, SPORTS	13.6	9.8	13.9
TOTAL NIGHTTIME	19.5	18.1	17.6

The CBS Television Network also wins the biggest average audience for all nighttime programs with the most evenly balanced schedule—as shown by these percentages of network time devoted to various types of programs:

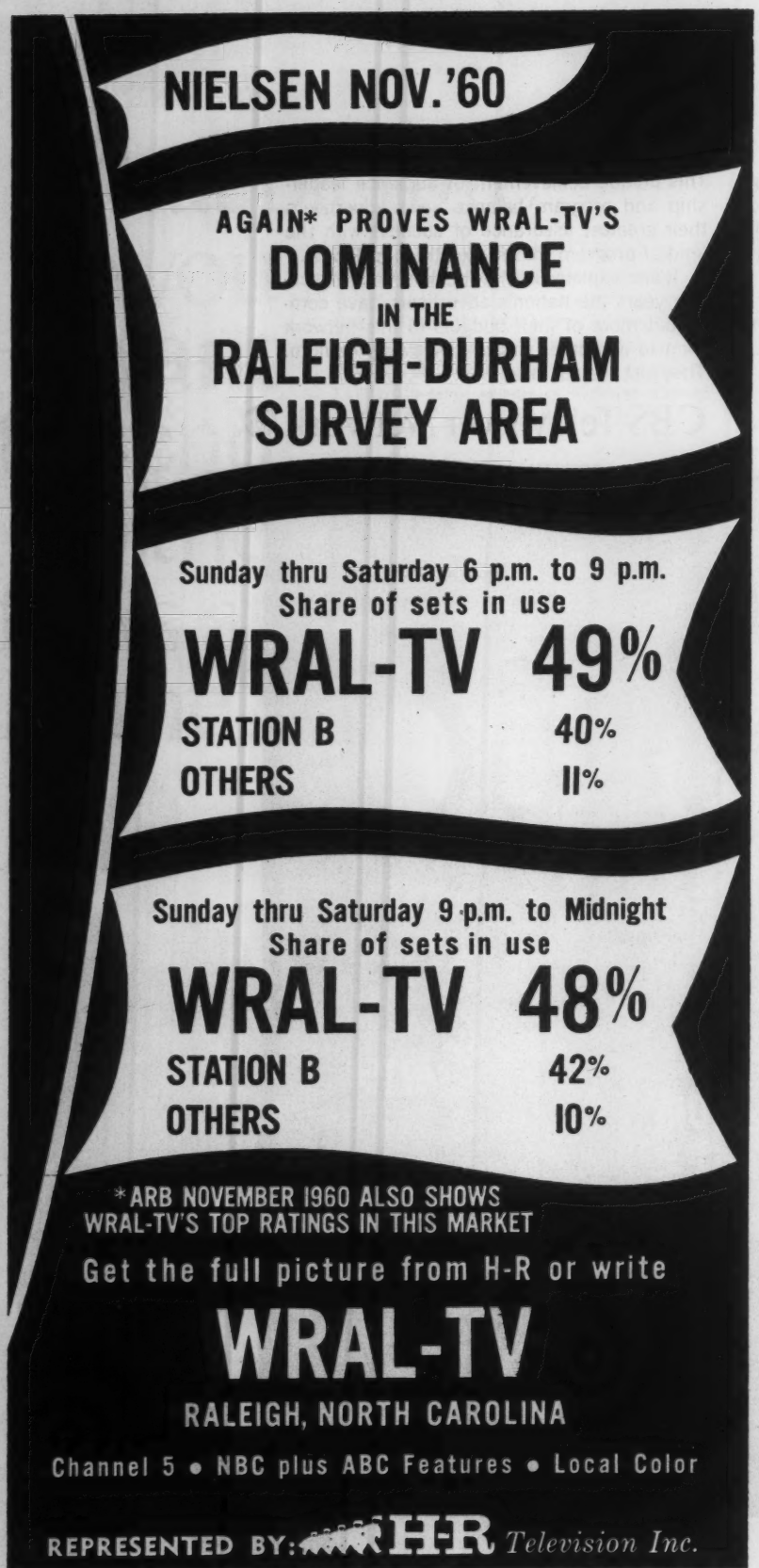
	CBS	NET B	NET C
COMEDY	25%	20%	9%
DRAMA	13	0	8
VARIETY & PERSONALITY	18	6	21
WESTERN	13	21	28
MYSTERY & ADVENTURE	20	47	24
NEWS, PUB. AFFAIRS, SPORTS	11	6	10
TOTAL	100%	100%	100%

This unique achievement of audience leadership and program balance gives advertisers their greatest assurance of success with the kind of program that makes them look best.

It also explains why for the past six consecutive years the nation's advertisers have committed more of their budgets to this network than to any other single advertising medium. They just like our looks.

*Includes first January report only. Program names on request.

CBS Television Network



with electrical transcriptions or agency-prepared copy. The San Francisco commercials were "sincere" and "believeable" and some had lengthy lead-ins that contributed more time to the commercial, he said.

Filmways, Joe Levine plan to produce movie

A television film company and a flamboyant movieman have teamed up to do a motion picture next fall. At release time next year, broadcasters should take in some hundred-thousands in dollar revenue, based on past exploitations.

A story owned by Filmways Inc., New York, looked good to Embassy Pictures' Joseph E. Levine, who exploded to prominence over the past two years with highly charged promotions for "Hercules," "Hercules Unchained," and a growing succession, all produced abroad until now. Martin Ransohoff, chairman of Filmways, and Mr. Levine have agreed to produce "Boys' Night Out," based on the property owned by Mr. Ransohoff's firm and being written for the screen by Marion Hargrove. The Filmways chief will produce while Mr. Levine concentrates on executive work. Michael Gordon, director of "Pillow Talk" and "Portrait in Black," will direct "Boys' Night Out." Composer Jimmy McHugh will do the music.

This is the first big move in a diversification program announced last year by Filmways, which began with tv commercials in New York and later added a tv program subsidiary in Hollywood. Filming will be done in New York at Filmways large new studio opened in 1959 and at a West Coast lot to be determined, probably facilities of whatever company contracts for distribution.

The advertising budget for "Boys' Night Out" is expected to exceed $1 million, with tv spot getting perhaps a quarter of the money and more going to radio.

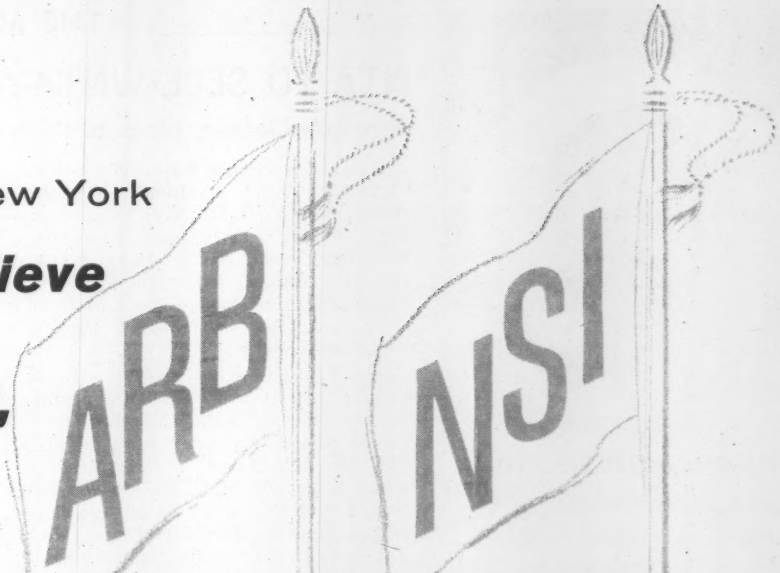
For better business

The Advertising Council, New York, which actively fought the business recession in 1958, will start on a similar campaign in March to halt the present slump. Announced last week: Bozell & Jacobs Inc. as volunteer agency to handle all public relations facets. McCann-Erickson is volunteer advertising agency as it was in 1958. The council will coordinate its fight against the recession under the overall theme of "Confidence in a Growing America."

In Rochester, New York

We don't believe in a Double LIFE,

BUT . . .



There's a Lot to be Said for a
DOUBLE STANDARD
(A R B *and* Nielsen)

BOTH November, 1960 Surveys Show that, in ROCHESTER, N.Y.,

CHANNEL 10

Has the BIGGEST overall share of Audience!

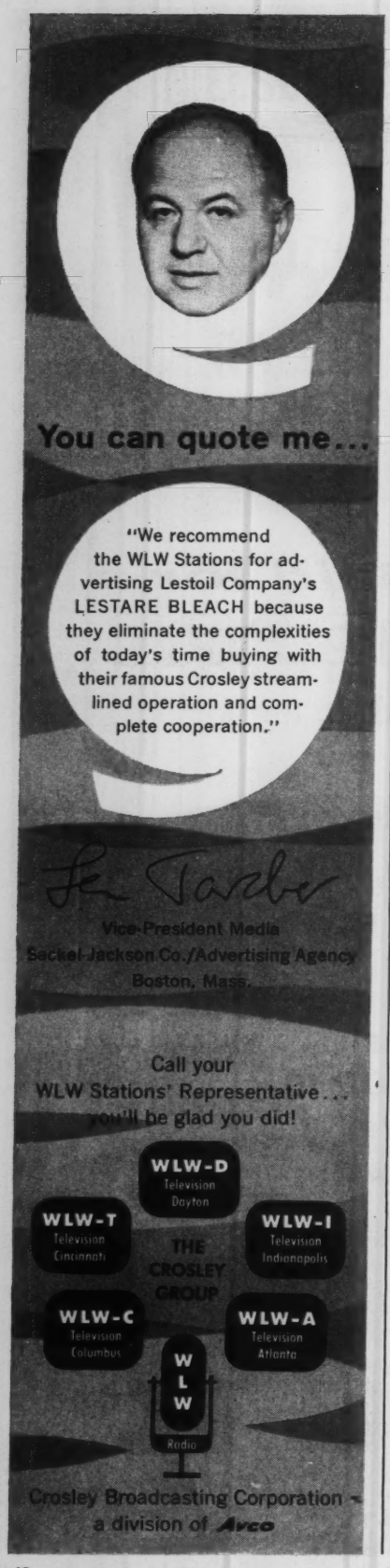
Carries 8 of the TOP 10 Favorite TV Shows!

There's nothing *new* about this—just a pleasant old refrain that we've been hearing for years, every time a survey is made in Rochester. Naturally, it pleases us, and it *especially* pleases our sponsors. Incidentally, *you* can join that happy throng. With a little digging, we can still find some choice availabilities for you and your products.

CHANNEL 10

ROCHESTER, N. Y.

WHEC-TV EVERETT McKINNEY INC. • **WVET-TV** THE BOLLING CO. INC.


You can quote me...
"We recommend the WLW Stations for advertising Lestoil Company's LESTARE BLEACH because they eliminate the complexities of today's time buying with their famous Crosley streamlined operation and complete cooperation."
Vice-President Media
Sackel Jackson Co./Advertising Agency
Boston, Mass.
Call your WLW Stations' Representative... you'll be glad you did!
WLW-D Television Dayton
WLW-T Television Cincinnati
THE CROSLEY GROUP
WLW-I Television Indianapolis
WLW-C Television Columbus
WLW-A Television Atlanta
W L W Radio
Crosley Broadcasting Corporation a division of Avco

NTA TO SELL WNTA-AM-TV; LANDAU OUT

Firm cites losses, plans to stick to tv programs, films

In a series of significant but not unexpected moves, National Telefilm Assoc., New York, last week announced the company is putting WNTA-AM-TV New York up for sale and that Ely A. Landau, its co-founder and board chairman, has resigned to form a syndicate that will make a bid for the radio-tv outlets.

The company's decision to sell the broadcasting stations, approved by the board of directors on Thursday (Feb. 16), followed a gloomy financial picture revealed earlier in the week, in which a net loss of $7 million was reported by NTA for the fiscal year ended last Sept. 30. Oliver A. Unger, who was moved up from president to chairman, replacing Mr. Landau, told a news conference in New York that the sale of the stations would serve a two-fold purpose: help reduce current indebtedness, and permit NTA to concentrate on the business of developing and distributing filmed and tv programs, which, he said, accounts for 80% of the company's gross income.

NTA's short-term indebtedness is reported to be about $6.5 million.

Mr. Landau said he is forming a syndicate that will make a bid for WNTA-AM-TV initially and also will acquire other broadcasting properties. He said he is prepared to make a "substantial" offer for the stations.

NTA bought the stations in 1958 for $2,555,000, plus $455,000 in debts, according to Mr. Unger. He said they had been operating at a loss until the past year but "now are in the black."

Started in 1953 ▪ NTA began active operations in the tv film distribution business in 1953, with Mr. Landau serving as president until 1957 when he became chairman. Mr. Unger joined the company in May 1954 as executive vice president and was elected president in 1957. It has been an active distributor of filmed serials and feature films and has more than 500 20th Century-Fox features in its catalogue. It also distributes series produced by Desilu Productions and films made by Warner Bros., the BBC and others.

Mr. Unger said NTA has an investment of more than $74 million in film and tape programs, adding that the company's main job in the months ahead is "to make a profit on this investment."

Mr. Landau, in reply to a question, said he has approximately 21,000 shares in NTA. The stock has been selling at 3½ in recent weeks. He indicated he will hold on to his shares now but may sell later.

NTA's board of directors elected Martin Leeds to fill the vacancy caused by Mr. Landau's resignation. Mr. Leeds was executive vice president of Desilu Productions from 1953 until last September.

NTA announced earlier in the week it had a net loss of slightly more than $7 million for the fiscal year ended Sept. 30, 1960, but pointed out that this resulted from heavy amortization of its film inventory. During the fiscal year, NTA amortized almost $12 million against slightly more than $14 million in sales of motion pictures and other film products to tv.

The NTA announcement noted that over the past five years, the company has acquired an inventory of film and tape programming that has been reduced by amortization from an original cost of more than $74 million to $26,206,000. The company's net worth was said to have increased from $2 million to $4.2 million during the past fiscal year.

NTA officials noted that the heavy amortization of its inventory presages "a brighter outlook" for this year and subsequent years.

NAB 1962 fall meets

A schedule of eight NAB fall conferences for the 1962 season was adopted Feb. 10 by the NAB Board at its Palm Springs, Calif., meeting. The 1961 Fall Conference schedule had been adopted a year ago.

Here is the 1962 schedule: Oct. 15-16, Dinkler-Plaza, Atlanta; Oct. 18-19, Biltmore, New York; Oct. 22-23, Edgewater Beach, Chicago; Oct. 25-26, Statler-Hilton, Washington; Nov. 8-9, Sheraton Dallas, Dallas; Nov. 12-13, Muehlebach, Kansas City; Nov. 15-16, Brown Palace, Denver; Nov. 19-20, Sheraton-Portland, Portland, Ore.

The 1961 fall conference schedule follows: Oct. 9-10, Jefferson, St. Louis; Oct. 12-13, Sheraton Dallas, Dallas; Oct. 16-17, Utah Hotel, Salt Lake City; Oct. 19-20, Sheraton Palace, San Francisco; Oct. 30-31, Robert Meyer, Jacksonville, Fla.; Nov. 9-10, Somerset, Boston; Nov. 13-14, Pittsburgh-Hilton; Nov. 16-17, Leamington, Minneapolis.

GREAT INSTITUTIONS

...characterized by high ideals

DAG HAMMARSKJÖLD, Secretary-General

UNITED NATIONS

KWTV
OKLAHOMA CITY

KWTV - OKLAHOMA CITY Represented nationally by Edward Petry & Company, Inc.

WHAS-AM-TV telethons prove boom to children's charities

A charity telethon crusade conducted annually by WHAS-AM-TV Louisville, Ky., always has turned in gratifying results. But after the 1960 campaign it would be no overstatement to term the results "phenomenal."

The station got top radio, tv and motion picture talent to donate their services in exchange for contributions to the Theatre Authority Welfare Funds (under union requirements). For 16½ hours the station devoted all time to the "Crusade for Children," with all proceeds going to charities for all varieties of handicapped children. The five-man panel of clergymen who appear regularly on WHAS' *The Moral Side of the News* served as a board to decide the money allocation.

Successful telethons were conducted in 1952 and 1953 for specific charities limited to one medical problem and encouraged the station to launch the full crusade for all children's charities in Kentucky and southern Indiana in 1954. That year $156,726 was raised in cash. Twenty agencies benefitted.

The 1955 crusade netted $183,624 and 24 agencies shared. Money was given for research, for hospitals and institutions and for scholarships for teachers of the handicapped. By 1960 the crusade had gathered such momentum that $208,174 was raised and after expenses $199,324 was distributed among 39 children's agencies. The largest grant was $19,229 to Handicapped Children Inc. of Louisville; the smallest grant provided a $350 scholarship to qualify a trained teacher for a school for retarded children. In addition to the 16½-hour telethon, WHAS-AM-TV staged extensive promotion and publicity for the crusade.

KFRE-TV moves to uhf; backed deintermixture

The first vhf tv station to shift voluntarily to uhf took the plunge Friday. KFRE-TV Fresno, Calif. (ch. 12), began telecasting on uhf ch. 30 with a special program that included a message from FCC Commissioner Robert E. Lee, Fresno Mayor Arthur Seiland, and Roger Clipp, Triangle Publications Inc. vice president in charge of radio-tv. The move followed an FCC order deintermixing Fresno to an all uhf market. This was supported by KFRE-TV.

For about 30 days KFRE-TV will transmit on both ch. 12 and 30 to provide a continuity of service and to permit orderly transition to uhf.

Now operating in Fresno, in addition to KFRE-TV, are ch. 47 KJEO (TV) and ch. 24 KMJ-TV. In granting permission, the commission noted that an inquiry still is pending into Triangle's compliance with sponsorship identification rules (Sec. 317 of the Communications Act) and that the action would not prejudice any final determination. Triangle also owns WFIL-AM-FM-TV Philadelphia, WFBG-AM-TV Altoona, WLYH-TV Lebanon, all Pennsylvania; WNBF-AM-FM-TV Binghamton, N. Y.; WNHC-AM-FM-TV New Haven, Conn., and KFRE-KRFM (FM) Fresno.

Nobody knows the value of our service better than men who haven't used it!

The hazards of buying or selling on your own provide the best lesson in the value of a broker. Why risk negotiating without our deep knowledge of the market, of actual sales, of responsible contacts?

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	MIDWEST	ATLANTA	WEST COAST
James W. Blackburn	H. W. Cassill	Clifford B. Marshall	Colin M. Selph
Jack V. Harvey	William B. Ryan	Stanley Whitaker	Calif. Bank Bldg.
Joseph M. Sitrick	333 N. Michigan Ave.	Robert M. Baird	9441 Wilshire Blvd.
Washington Building	Chicago, Illinois	Healey Building	Beverly Hills, Calif.
STerling 3-4341	Financial 6-6460	JAckson 5-1576	CRestview 4-2770

WLW to receive first Broadcast Pioneers award

The Crosley Broadcasting Corp. will be honored with the presentation of the first annual Mike Award to WLW Cincinnati by the New York chapter of Broadcast Pioneers, Feb. 26.

In selecting WLW for the award, the Broadcast Pioneers cited the station for "distinguished contribution to the art of broadcasting, and in recognition of pioneering in development of the field of entertainment, leadership in engineering development, and advancement of the careers of performing artists." The station went on the air March 22, 1922.

More than 100 former WLW performers are expected to join officials of radio and television networks, the Broadcast Pioneers, Crosley Broadcasting, AVCO (parent organization of Crosley), civic, state and the press at the affair to be held in New York's Latin Quarter. Among them are: Doris Day, Andy Williams, the Ink Spots and Rod Serling.

Coincident with the Mike Award, the Broadcasters Foundation also has been established to foster and promote the welfare of persons in need of assistance who have been employed or who are employed in broadcasting for 20 years or more; in television for 10 or more years. Robert E. Dunville, Crosley president, and H. V. Kaltenborn, founder of Broadcast Pioneers, both have been named to the new group's board of directors.

Rebuilt WWTV (TV) back on-air after big fire

WWTV (TV) Cadillac, Mich., almost completely wiped out by a fire Jan. 24, is back on the air. Live programming is expected to be restored by next week.

Terming the rebuilding effort "a modern miracle," Gene Ellerman, vice president and general manager of WWTV, lauded station and RCA engineers who worked around the clock to return network and film service to the station. Paradoxically, it was a calm in the weather that enabled workmen and technicians to complete their tasks in near record time. The same Michigan weather—on Jan. 24, a shivering 10 below zero with lashing winds—prevented firemen from extinguishing the blaze before WWTV had been virtually leveled.

Operations, for the time being, are being conducted from temporary structures, house trailers and the station's downtown Cadillac headquarters.

Md.-D. C. broadcasters host area congressmen

The first annual "get-together" dinner between the Maryland congressional delegation and the officers and directors of the Maryland-D. C. Broadcasters Assn. was held Feb. 9 at Washington's Statler-Hilton Hotel.

Those attending were R. C. Embry, WITH Baltimore; Charles J. Truitt, WBOC Salisbury; Virginia Pate, WASA Havre de Grace; Lloyd W. Dennis, WTOP-AM-FM-TV Washington; Morris H. Blum, WANN Annapolis; Ben Strouse, WWDC Washington; Fred S. Houwink, WMAL-AM-FM-TV Washington; Robert B. Jones Jr., WFBR Baltimore, and Joseph W. Goodfellow, WRC-AM-FM-TV Washington.

Also Reps. Thomas F. Johnson (D), Samuel N. Fridel (D), Daniel B. Brewster (D), Richard E. Lankford (D), Charles M. Mathias (R) and Sen. J. Glenn Beall (R).

Changing hands

ANNOUNCED ▪ *The following sales of station interests were reported last week, subject to FCC approval:*

▪ WMIN St. Paul, Minn.: Sold by William F. Johns Jr. and associates to publicly held Tedesco Inc. (Victor and Nicholas Tedesco) for $200,000. The Johns' group bought WMIN in 1955 for $75,000. Tedesco brothers at one time owned WCOW South Saint Paul (now KDWB), and other radio stations in Stillwater, Cloquet, Red Wing and Rochester, all Minnesota, and Sparta, Wis. They now own KFNF Shenandoah, Iowa, have an application pending for Chisholm, Minn., and have purchased (pending FCC approval) KWKY Des Moines, Iowa, and KBLO Hot Springs, Ark. Sale of WMIN, 250 w on 1400 kc, leaves the Johns' group with WEW St. Louis, WWOM New Orleans, KOME Tulsa and WLOD Pompano Beach, Fla. Broker was Hamilton-Landis & Assoc.

▪ WNOS High Point, N. C.: Sold by Charles Doss and Jim McLean (original "Dr. I.Q.") to Frank Funderburk, J. Archie Laney, William D. Benton and Robert M. Smith, owners of WMAP Monroe, N. C., for $122,500. Mr. Doss owns WROM Rome, Ga. WNOS is 1 kw day on 1590 kc. Broker was Blackburn & Co.

▪ WHMS Charleston, W. Va.: Sold by Joseph L. Brechner to Edward Clinton for $95,000. Mr. Clinton is former owner of WSSB Durham, N. C. WHMS is on 140 kc with 250 w.

▪ KCHY Cheyenne, Wyo.: Sold by Robert S. Pommer to Charles W. Stone for $82,469. Mr. Stone is present general manager of station, which is 1 kw daytime on 1590 kc. Sale negotiated by Paul H. Chapman Co.

APPROVED ▪ *The following transfer of station interests was among those approved by the FCC last week (for other commission activities see* FOR THE RECORD, page 146).

▪ WTHR Panama City Beach, Fla.: Sold by Helen W. King to B. F. J. Timm for $78,000. Mr. Timm has interests in WDMG Douglas and WTIF Tifton, both Georgia, and WMEN Tallahassee, Fla. Chairman Frederick W. Ford and Commissioner Robert T. Bartley dissented, expressed belief there should be a hearing to determine Mr. Timm's history of stations sales and purchases.

▪ KRMN-TV Roswell, N. M.: Construction permit sold by William Sam Evans to Perry C. Maxwell, Penrold Toles and Clarence E. Hinkle for $10,000 plus assumption of obligations for equipment. FCC also extended completion date. Commissioner Robert T. Bartley dissented on ground commission should not extend completion date in order to permit grantee to sell.

Hagerty assails tv's 'studio-bound voices'

Broadcast newsmen soon will have vastly improved communications in their coverage of world affairs but it still will be necessary for reporters to get the news when and where it happens, ac-

Don Searle joins Hamilton-Landis. Veteran radio and television station owner-operator and network vp, Don Searle, pictured at left, has become a member of the nationwide media brokerage firm of Hamilton-Landis & Associates, Inc. He will operate from offices at 11950 San Vicente Blvd., Los Angeles, California and work in conjunction with Hamilton-Landis' main West Coast office in San Francisco headed by Vice President John F. Hardesty, pictured at right. In broadcasting since 1925, Mr. Searle is a former member of the board of directors of NAB, RAB and one of the founders of TVB. Hamilton-Landis has other offices in Washington, D. C., Chicago and Dallas.

Hamilton-Landis & Associates INC

NATIONWIDE BROKERS

RADIO & TELEVISION STATIONS • NEWSPAPERS

NEGOTIATIONS • APPRAISALS • FINANCING

cording to James C. Hagerty, ABC vice president in charge of news, special events and public affairs.

In an address Feb. 16 at the 75th anniversary of the development of aluminum, observed at Oberlin, Ohio, Mr. Hagerty said broadcasters must develop on-the-scene reporters who are not studio-bound voices. He envisions an ABC staff of reporters specializing in various fields, giving them enough exposure to assure public association of these newsmen with the events they cover.

A network of communications satellites will be operating around the world within a decade, he predicted, with ABC having reporters able to speak the language of the area they cover.

Worldwide tv, he said, will make it imperative for Americans to improve the image they present to the world. He spoke critically of both radio and tv networks and stations for their news coverage—including ABC in the criticism. He felt too much reliance has been placed on wire service reporting and not enough emphasis on news from a personal participation point of view. The Oberlin talk was Mr. Hagerty's first public appearance since assuming the ABC post.

TOTAL RETAIL SALES IN WWTV-LAND SURPASS THOSE IN 5 ENTIRE STATES!

WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

Families in the Northern Lower Michigan area covered by WWTV, Cadillac-Traverse City, compose a greater retail sales market than you'll find in 5 entire states*.

WWTV is the only medium covering this 36-county area. You'd have to use 13 daily newspapers or 16 radio stations to duplicate WWTV's coverage. WWTV is by all odds the great favorite in this area as proved by its No. 1 position in 433 of 450 quarter hours surveyed, Sunday through Saturday, 8 a.m.-Midnight (NSI, Cadillac-Traverse City—June 6-July 3, 1960).

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

**Retail sales in the WWTV area are $809.8 million—more than in N.H., Alaska, Hawaii, Del. or Nev. (Source: SRDS, October 15, 1960)*

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

AM-TV-FM

WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

CBS, IBEW sign pact for $10 wage boosts

CBS and the International Brotherhood of Electrical Workers last week reached tentative agreement on a new 2½ year contract, calling for a $10 weekly increase in salary and certain added fringe benefits. The proposed contract has been submitted to about 1,100 members of the union for ratification.

Under terms of the agreement, weekly wages of technicians will be raised from an average $190 to $200 per week but no other increases will be granted during the life of the contract, retroactive to Feb. 1, 1961, and extending until July 31, 1963. In addition, IBEW members will receive medical and hospitalization insurance and "substantial improvements" in severance pay for workers who are laid off.

Six IBEW locals are involved in the agreement, reached Feb. 13. The mail referendum is being taken in Boston, New York, Chicago, St. Louis, San Francisco and Los Angeles. Affected are technicians at CBS-owned stations in these cities and its shortwave operations at Wayne, N. J.; Brentwood, N. Y., and Delano, Calif.

Negotiations started Jan. 16 in New York, recessing to Washington Jan. 23. Commissioner Gilbert McCutcheon, of the Federal Mediation & Conciliation Service, participated the last two weeks. Final issues were described by IBEW as technical, primarily involving items relating to work and geographical jurisdiction, health and welfare benefits, and overtime limitations. Ballots are returnable March 6. The old pact has been extended beyond its Jan. 31 anniversary date pending the referendum.

Capitol Cities gross, net up

Capital Cities Broadcasting Corp. announced last week that its gross income for 1960 exceeded $8.4 million, as compared with nearly $6.1 million in 1959. Net income was reported at $817,263, as against $380,545 in 1959. Net earnings per share were listed at 71 cents for 1960, as compared with 33 cents in 1959. Capital Cities owns WROW-AM-FM and WTEN (TV) Albany, N. Y.; WCDC (TV) Adams, Mass.; WTVD (TV) Durham, N.C. and WPRO-AM-FM-TV Providence.

Haskett-Volkman consultancy

John D. Haskett and Donald F. Volkman have formed a broadcast consultancy firm to serve broadcasters in the Midwest. The firm's primary function will be field engineering. Offices are located at 7265 Memory Lane, Cincinnati. Telephone: Webster 1-0307.

"HIGH AND MIGHTY" 36.0 CUMULATIVE LIVES UP TO NAME

Seven Arts release sweeps Sunday night competition; beats all but "Americans" premiere Monday on KTVU, San Francisco

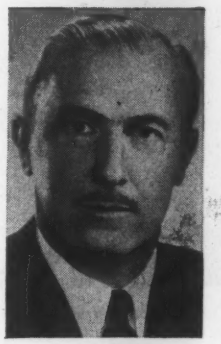
A.R.B. coincidental, "cume" for two airings rates "High and Mighty" a 36.0 or 31% higher than combined ratings for number two station.

William D. Pabst, General Manager KTVU reports:

"We are more than happy with the strong audience appeal of Warner's 'Films of the 50's' demonstrated by the first Seven Arts feature film we've aired.

"The smashing 36.2 share of audience Sunday night was scored against Shirley Temple, Lassie, Dennis the Menace, Walt Disney and Maverick.

"Our second showing Monday also beat everything in sight except the heavily promoted debut of 'The Americans,' and even there the Warner's feature film came within one percentage point of a tie!"



William D. Pabst
General Manager
KTVU, San Francisco

Warner's Films of the 50's... Money makers of the 60's

SAA **SEVEN ARTS ASSOCIATED CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D LaCrosse, Skokie, Ill. • ORchard4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564

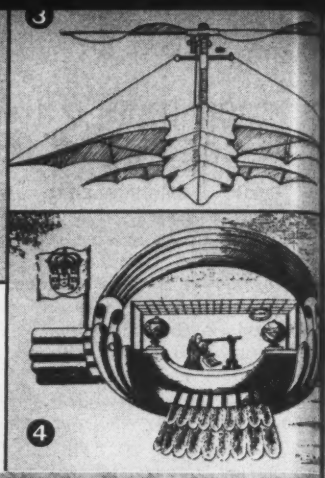
For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

1 EARLIEST flying effort is credited by mythology to Daedalus, who fashioned feather-and-wax wings for himself and his son, Icarus. Legend says this flight 'got off the ground' but Icarus flew too near the sun. Wax melted. Wings disintegrated. Icarus plunged to death in the sea, thenceforth named 'Icarian Sea.'

2 AMPHIBIAN design by unknown Chinese 'genius', about 50 B.C.

3 12TH CENTURY concept hints of the Helicopter, to come 800 years laters.

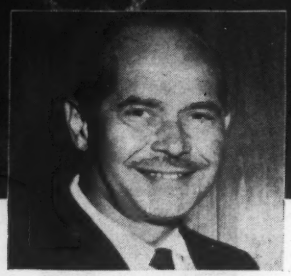
4 15TH CENTURY inventor designed this airship with enclosed fuselage. Luckily he never tried to fly it.



"The Exciting Years" on WXYZ-TV, Detroit

17TH CENTURY peasants attack 'monster' from the skies—actually one of the earliest balloons. The artist who captured this scene neglected to leave his card. Pictures on this page were among the many used by WXYZ-TV in "Flight" a telecast in 'The Exciting Years' series, depicting man's long struggle to gain mastery of the air.

One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by **BLAIR-TV**



"Our objective for programing: To provide our entire area with a well-rounded schedule, including plenty of mental nutrition, seasoned with genuine interest. In 'The Exciting Years' a solid core of science has been dramatized and successfully paced. In such productions, we have made static subjects leap from the tv screen with real excitement. Advertisers tell us that such programing creates a very friendly acceptance for their messages"

JOHN F. PIVAL
President, WXYZ-TV

Value That Endures

Choosing subjects for informational telecasts is comparatively simple. The real problem is: "How can we make these subjects come alive?"

In the Detroit area, that problem has been effectively solved by Station WXYZ-TV in its popular public-service series, "The Exciting Years."

Produced by the staff of the WXYZ-TV, and scheduled every third week in prime time, "The Exciting Years" combines drama and historical fact in tracing the development of modern scientific 'miracles.'

"By Transcription" for example, told the fascinating story of recorded sound, from early music-boxes up to today's stereophonic achievements.

The telecast "Flight" visualized the many steps leading to man's conquest of the air. Rare exhibits presented in "Flight" included the first glider, and Admiral Byrd's planes, through the fine cooperation of the Henry Ford Museum & Greenfield Village.

Besides its popularity with Detroit viewers, "The Exciting Years" has been endorsed by the Detroit School System, and acclaimed by press and community groups. Along with their value to Television itself, the respect and community-influence which thus accrue to the station are also of direct importance to its advertisers.

The unceasing efforts of great stations like WXYZ-TV to make television of enduring value to every age-group, are a constant source of pride and satisfaction to Blair-TV. We are happy to serve more than a score of such stations in national sales.

BLAIR-TV

Televisions's first exclusive national representative, serving:

WABC-TV—New York
W-TEN—Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WNBF-TV—Binghamton
WHDH-TV—Boston
WBKB—Chicago
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVT—Dallas-Ft. Worth
WXYZ-TV—Detroit
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KGO-TV—San Francisco
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

NAB Policy Committee members honored

NAB's combined boards presented gifts to members of the Policy Committee at the final luncheon of the Palm Springs, Calif., meeting. An antique silver candelabra was given to Clair McCollough, Steinman Stations, committee chairman by Tom Bostic, Cascade Broadcasters, and W. D. Rogers, KDUB-TV Lubbock, Tex., respective chairmen of the NAB radio and tv boards. Mr. McCollough was elected chairman of the joint boards.

The policy group was set up by the board in March of last year to assume guidance of the association following the death of President Harold E. Fellows.

G. Richard Shafto, WIS-TV Columbia, S. C., and Merrill Lindsay, WSOY Decatur, Ill., the other policy group members, also received gifts. Mr. Shafto received a silver tray. Mr. Lindsay was presented a fruitwood card table set. Mrs. Lindsay was unable to be present but participated by telephone. In addition each committee member received bound volumes of letters of appreciation sent by individual directors.

In photo of presentation to Mr. McCollough (l to r): Mr. Rogers, Mr. & Mrs. McCollough and Mr. Bostic. A new NAB advisory committee was set up, comprising Messrs. McColluogh, Bostic and Rogers.

Brotherhood Week awards go to 11 broadcasters

The National Conference of Christians and Jews included 11 broadcast winners in a total of 28 media awards presented Feb. 16 at the New York Brotherhood Week dinner.

Broadcast recipients of the 1961 brotherhood media awards: WBZ Boston, for "Anne Frank: The Memory and the Meaning" on its *Sounds of Democracy* series; WNEW New York, for "An Open Letter to Gov. Rockefeller" on its *News Closeup* program; WCBS-TV New York, for *Strangers in the City*, a special one-hour documentary, and ABC-TV, for *Cast the First Stone*, a special documentary on prejudice, discrimination and segregation outside the South.

Broadcast recipients of the NCCJ's certificate of recognition: WCBS New York, *Opinion on the Air*, editorials; WABC New York, *A Panel of Americans;* NBC Radio, *An American Dialogue;* KDIA Oakland, Calif., for exceptional Brotherhood Week coverage in 1960; WRGB Albany-Schenectady, N. Y., *With Liberty and Justice;* NBC-TV, for *Destiny's Tot* and *The American Fighting Man,* and CBS-TV, for *Camera 3* and *Salute to the American Theatre.*

Louisiana may bar tv-radio

Coverage of sessions of the Louisiana Legislature, provided by radio and tv stations for years, would be prohibited by a resolution introduced last week and referred to the Rules Committee. Members of the Louisiana Assn. of Broadcasters were informed of the bill by Douglas L. Manship, WBRZ (TV) Baton Rouge, LAB president.

How Collins shook up broadcasters

HERE'S HIS FACTS-OF-LIFE SPEECH TO NAB'S DIRECTORS

The toughest speech delivered to broadcasters by a NAB president in recent memory was delivered Feb. 10 to the NAB Joint Board by the association's new president, LeRoy Collins. In it Gov. Collins said the NAB had failed to provide industry leadership, that broadcasting itself had failed to upgrade programming in response to public demand and that broadcasters faced intensified government control if they continued on the defensive course they have followed.

A news story about his speech appeared in this publication last week (AT DEADLINE, Feb. 13). Because of the exceptional interest Gov. Collins' remarks have generated, a detailed report appears below. It is only slightly condensed from his original manuscript.

TO start with, I believe broadcasting is in serious trouble, that its public favor is dangerously low.

Some may disagree, but I believe this true.

This conclusion, to me, is inescapable in the light of the widespread criticism we are getting from responsible individuals, public officials and a growing variety of reputable organizations.

This criticism is being reflected in an all-time-high number of proposals for governmental intervention in areas we always have regarded as "holy ground" for private enterprise.

Early warnings of the coming storm were ignored largely, and it took the rigged-quiz and payola scandals to awaken the majority of broadcasters to the dangers. Unfortunately for broadcasting, these same sensations triggered off the pent-up hostilities of a wide variety of critics.

While there have been notable exceptions, broadcasting's reaction in most part has been defensive. Efforts were directed primarily toward cleaning up the exposed dirty linen and then warding off fresh attempts to impose more governmental regulation.

Even the "positive" aspects of broadcasting's reaction were defensive in nature; for example, the creation of the Television Information Office to tell the "good side" of tv and to create a sympathetic understanding of the industry.

And while new life was breathed into the radio and television codes, this, too, has been on such a scale as to be more defensive in nature than an affirmative response fully to meet needs and responsibilities.

AT this point, let me make it clear I am not belittling the work of our codes. On the contrary, I am convinced that what has been done with the codes is of paramount significance to the broadcasting profession.

It is easy to understand why broadcasting has adopted a defensive posture. No one likes regimentation, least of all businessmen engaged in a business already cluttered with governmental "do's" and "don'ts." And from this concern it is natural that broadcasters should regard the prime threat to their profession as coming from Washington. But the real threat is only reflected in Washington; it originates in every home town in America.

If it were just a question of the natural tendency of governmental bureaus to be bureaucratic and legislators to be legislative, the problem would be a lot simpler. If it were just a matter of competing with zealous politicians, I believe the broadcasting industry could better than hold its own in a defensive engagement.

But the regulatory proposals from within government are more than that; they are manifestations of serious dissatisfactions from substantial segments of the public. And when each proposal is introduced, the proponents are receiving increasing support. Setting the record straight with excuses will gain for us little more time.

THERE is little to be gained now by arguing that there is no measurable connection between the extensive broadcasting of crime and violence and the growth of juvenile delinquency, for the truth is that a large part of the public feels there is.

There is little to be gained now by arguing that there is more "good" programming than "bad" programming, for a large part of the public is convinced that there is not enough "good" and too much "bad."

There is little to be gained now by pointing to the marvelous job done by the networks and the industry generally in political and news reporting if by doing so we should assume that this magnificent right in one area condones wrong in another.

There is little to be gained now by insisting that the ratings show this program or that program to be most popular, for our basic commitment is to advance the public interest—and if any program is an influence for debasement and is inimical to the public welfare, regardless of how popular, in my opinion its public broadcast cannot be justified.

Broadcasting cannot afford to fall into serious public disrepute. It simply cannot afford to become identified with what is cheap and degrading.

Broadcasters, I feel, should stand firmly on the proposition that nothing in their business which is wrong can be excused and left unattended and, further, it is their business to correct it.

Our efforts up to now leave a vacuum. And no vacuum lasts for long.

Into this vacuum are entering many who have "positive" programs:

- Newspaper and magazine commentators who increasingly are shifting from carping criticism to concrete proposals for action.
- Members of the Federal Communications Commission. (The new chairman already has stated that program improvement will be one of his major goals.)
- Members of the Congress. More and more of them are coming forward with a wide variety of external cures.
- The Supreme Court, in its recent split decision upholding the practice of film pre-screening for censorship

LeRoy Collins
A bid for leadership

—which lends color to the efforts of those who want Congress and the states and the cities to regulate broadcast programming.

▪ More and more individual citizens with sufficient prominence in their own right to command public attention.

IN my judgment, no amount of defensive posturing is going to cure broadcasting's ailing image.

It will take an offense—a positive program designed effectively to remedy wrongs—to capture the public enthusiasm, to serve better the public interest—in order to do this. It is the substance of broadcasting, rather than the image of that substance which demands our most earnest and determined efforts.

Now, if broadcasters resist strong popular pressures for needed improvements, there is no doubt that in time the government will respond to those pressures. No one can foresee just how, but of one thing we can be sure: freedom, in some measure, will become lost in the process.

To serve you well as your president, I must have not only your confidence but that of the public. This I cannot earn or deserve without dedication to the public interest. There is no conflict, because I feel strongly that your best interest and the public interest are in reality the same.

I propose to you a positive program for broadcasting. These are the overriding needs I feel must be met:

First, we must improve broadcasting's relationship with the federal government.

Second, we must improve broadcasting's relationship with the American people.

And, further, we must improve the broadcasting profession, itself.

THERE should be no relaxation of vigilance on the part of NAB to oppose efforts to impose governmental regulations which would impair the abilities of broadcasters to do an effective job.

NAB, rather than the networks or any of the multitude of broadcasting groups and organizations, should become the recognized principal spokesman in Washington for broadcasting.

NAB should not be regarded as another "trade association." Broadcasting is a major factor in the whole of American life, and it is this stature which NAB must reflect in the nation's capital.

When big, important matters develop concerning broadcasting, NAB too often is not regarded as the primary contact. Rather, the networks are.

This is wrong, There is no sound reason why the networks should "outrank" NAB. No segment of broadcasting, however important, should. If NAB is to speak for all of broadcasting, its voice should be stronger than the voice of any part of it.

Now, I do not quarrel with the networks about this. Prestige is something that must be earned and deserved, and it is simply up to NAB to build by its own merits its position to this status of acceptance.

A FRESH look should be taken at broadcasting's public relations — not only those of NAB but those of TIO, the networks and individual stations.

Instead of a multitude of voices, broadcasting should have a better-unified voice which can be and will be heard.

We should seek a formalized method for coordinating NAB and non-NAB public relations activities as they affect the profession as a whole.

There is another matter I feel should be of grave concern to broadcasters, and that is the development of the various audience-measurement, or program-rating, business.

Now, I do not here quarrel with the validity of these services, but I am shocked by their far-reaching influence in the whole broadcasting industry. In effect, their reporting is determining in large measure not only what the American broadcasting diet will be, but also at what times the meals will be served.

And yet, NAB has no check-rein or oversee-status whatever over what the raters do, or how they do it. Broadcasting is, therefore, allowing an outsider to become master of its own house, and does not even check his health card.

WE can wear ourselves out in Washington, and talk ourselves hoarse trying to impress the public, but if we do not make some substantial further progress in the improvement of our own product we will be whipped before we start.

We have the beginnings of an effective program of self-improvement in our radio and television codes. But I believe that we must become involved more effectively in improving the kind and quality of programming, the diversity of programming in prime time, the extent as well as the nature of advertising and the machinery for assuring effective self-discipline in all these areas.

If we do not do these things they will be done for us—and to us. And down that road not only broadcasting but the American public will be the loser.

Our responsibility in this regard applies equally to radio as well as television, even though much more public attention has been focused recently on television. NAB is not as representative of our American radio broadcasters as it should be. We have now only a bare majority in our membership.

I deem it a major responsibility of NAB to work toward an ever-increasing stature for radio, toward steadily increasing respect for the medium in the minds of the public, the advertising fraternity and, importantly, in the minds of the people engaged in radio broadcasting.

In seeking to discharge this responsibility, NAB has the opportunity and the challenge of providing leadership and research, of giving constructive direction in an area of some considerable confusion.

These, then, are elements of a positive program I would propose for broadcasting. To accomplish them, NAB, itself, must be in position to provide the leadership. I do not believe it is now.

It is not strong enough.

Its efforts are fragmented and proliferated.

Too much of the work of its staff is now directed to relatively minor matters. We are not concentrating enough on the broad-gauge problems of the whole profession from which many of the lesser problems spring.

The NAB board and committee structure seems cumbersome and excessively time-consuming.

OUR present organization (officers, staff, code, committee) is reminiscent of this nation's original Articles of Confederation. The intention is fine, but there is absent the unifying, central authority necessary to give NAB the strength, prestige and respect essential to meet the needs of broadcasting.

I would like to prepare and present to you at the June meeting [of the board of directors] a plan of reorganization of NAB.

I anticipate that our present staff can supply most of the assistance needed in this work, but I would like to have authority to expend a modest additional sum for outside assistance. I will confer with and seek the approval of the chairmen of our Radio Board, the Television Board, and the Joint Board before any such expenditure is obligated.

Sarnoff sees thrust in tv news, color

Television is reaching a plateau, but color can open a new frontier, Robert W. Sarnoff, chairman of NBC, told the Cincinnati Advertisers' Club last Wednesday (Feb. 15).

Development of color is part of broadcasters' "responsibility to develop the medium to its full potential," the color-pioneering network's chief said. (Also see story on color tv in PERSPECTIVE, page 97.)

Current events in broadcasting have set the stage for "a significant thrust in color" this year, Mr. Sarnoff believes. Two significant long-range developments he sees are a "striking upsurge in news and public affairs programming, much of it in prime time" and a groundswell in color.

Advertisers have been drawn to informational programs not merely for audience numbers but for an interest in the kind of commercial impressions such a show creates, "how vivid, how deep and how favorable," Mr. Sarnoff said. He illustrated with a 10-market survey of the market impact of Timex watches' NBC "White Paper" special, *The U-2 Affair*, Nov. 29, 1960, (10-11 p.m. EST).

The Watch Watch ▪ Mr. Sarnoff reported that 40% more viewers than non-viewers named Timex as one of the watch brands they knew; 64% more could correctly identify the Timex slogan; 83% more thought Timex was among the best watches they could buy, and nearly 100% more said they would be most likely to buy a Timex watch. The Timex study was conducted for NBC by O'Brien-Sherwood Assoc., New York.

The current color audience offers advertisers "a unique and powerful tandem buy," Mr. Sarnoff said. He called color viewers the country's largest and richest "'class' audience." The NBC chairman saluted Crosley Broadcasting Corp. for programming an average 25 hours of color a week in addition to network service.

Storer net $5 million in '60, sales up 8.7%

Net earnings, after taxes, of Storer Broadcasting Co. reached $5,062,668 ($2.05 per share) in 1960. This compares with $5,336,682 ($2.16 per share) for 1959, the company announced last week. The 1959 figure, Storer explained, included a nonrecurring gain from the sale of Storer's Atlanta radio station, resulting in a profit of $581,614 after taxes.

The company's gross 1960 revenues from radio and tv sales were 8.7% higher than in 1959, the announcement stated. The earning per share figures are based on 2,474,750 common and Class B common outstanding.

In the fourth quarter of 1960, Storer's net earnings after taxes amounted to $1,508,657 ($0.61 per share), compared with $1,756,414 ($0.71 per share) in the final 1959 quarter.

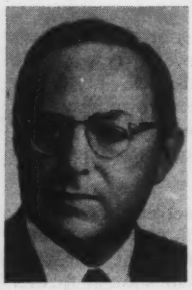
Storer earlier this year registered with the Securities & Exchange Commission 263,000 outstanding shares for public offering. These are being sold by George Storer, president and board chairman; J. Harold Ryan and wife, and the Detroit Bank & Trust Co. (BROADCASTING, Jan. 16).

Broadcast role, rights in crime reporting

True or false:

- Broadcast reporters are faltering in their jobs of covering crime news—from the police beat through court trial—because they don't know their rights.
- Tv script writers are giving the public a distorted view of criminal investigation.
- News coverage is interfering with crime detection.
- Police secrecy and abuse by the courts of their power of contempt are making a sham of the public's constitutional right to know as well as individual rights.

The controversial arguments on both sides of these issues will be explored by 31 well-known figures from the fields of law and mass media March 20-25 during Northwestern U.'s concentrated "short course" in crime news analysis and reporting. The short course, to be held for the third year under grants from the Ford Foundation, is open to radio-tv coverage by participants (course fee: $125). Guest lecturers also will be available for interview. Location will be Northwestern's downtown Chicago campus.



Mr. Scher

Jacob Scher, former chief counsel of the House Government Information Subcommittee and faculty member of Northwestern's Medill School of Journalism, indicated broadcasters could become much more effective crime news reporters if they knew their rights more clearly. He is an outspoken foe of police and court secrecy and believes the Constitution guarantees the newsman, as a representative of the public, access to public records.

Mr. Scher is one of three faculty members who will supervise the short course. The others are Fred E. Inbau, law professor, who set up and directed the Chicago police department's scientific crime protection laboratory and supervised mass lie detector tests of police in the city's recent scandal, and Claude Sowle, who edits the school's *Journal of Criminology, Criminal Law and Police Science*. Mr. Sowle favors legalized wire-tapping.

Mr. Inbau said the police are forced to work in a straitjacket because of antiquated laws placed on them by the courts. He said this explains why he feels television script writers distort the true picture of criminal investigation.

The Perennial Clue ▪ "According to television's so-called mystery shows, if the police will only bother to take a careful look around the scene of the crime, they will always find the clue which will make the whole case fall neatly into place and point unmistakably at the guilty party," Mr. Inbau charged.

"The truth of the fact is that there are very often no clues whatsoever and the investigators have to start from scratch with frequently no more than their own experience and imagination to guide them," he explained. "The only way to solution of a crime is to interrogate suspects —a right frequently denied the police by the courts and the legislatures." It takes time and privacy and "sometimes even a little trickery" to question a guilty suspect properly and secure his confession, Mr. Inbau said.

But Mr. Scher disagrees with Mr. Inbau. "The charge that the courts are forcing police to act in a straitjacket is absolutely untrue," Mr. Scher countered. "To allow illegal detention or incommunicado arrests by the police would be to grant them use of coercion whereby they presume the guilt rather than the innocence of a person," he added. News freedom "is the best insurance that the law will run its due process," Mr. Scher said. "It's time to take the handcuffs off our crime reporters and let them cover the news."

12th Exclusive Telecast

STATE FINALS

What's first with Hoosiers is first with WFBM-TV

First with news! First with special events . . . and do Hoosiers ever love their basketball! Each season it's what they think about . . . all they talk about 'til tourney time. For 12 straight years WFBM-TV has telecast the drama—live—to hundreds of thousands throughout Mid-Indiana.

Manpower . . . Mobility . . . Equipment are reasons for WFBM-TV's Hoosier leadership. The unmatched manpower of our 20-man News-Information Center . . . mobility of our fleet of news cruisers and remote transmitter . . . photo developing equipment for putting film on the air immediately . . . two television tape machines (color equipped) that can record any remote transmission for an "exclusive" drop-in at any point in our day's programming. Ask your KATZ man about the best way to sell Mid-Indiana.

A Service of TIME-LIFE *Broadcast*
Represented Nationally by The KATZ *Agency*

CHANNEL 6
WFBM TV
INDIANAPOLIS

12TH YEAR
OF LEADERSHIP

America's 15th TV Market
... with only the Basic NBC coverage
of 745,000 TV set owning families

IT SOON WILL BE CHAIRMAN MINOW

Senate gives him unanimous approval on voice vote

Armed with a unanimous confirmation by the Senate, 35-year-old Chicago attorney Newton N. Minow will be sworn in as chairman of the FCC between March 1-6.

As President Kennedy's personal choice to guide the FCC under the New Frontier, he was approved by the Senate last Monday (Feb. 13) in a voice vote. Mr. Minow received a dual confirmation—for the term ending June 30 and for a full seven-year stint of his own beginning July 1 and running through June 30, 1968.

A Democrat who has been active in party circles, he will replace Republican Frederick W. Ford as chairman and will occupy the commission seat now held by Republican Charles H. King of Detroit. Commissioner Ford became chairman March 21, 1960, with the resignation of John C. Doerfer. Commissioner King received a recess appointment for the Doerfer vacancy last July.

Since his Senate hearing 10 days ago (BROADCASTING, Feb. 13), Mr. Minow has been busy winding up his law practice and also lining up staff additions he will make at the commission. Among the latter, he reportedly has asked Seattle attorney Kenneth Cox to become FCC general counsel, a spot now held by John FitzGerald.

Reached by telephone last week, Mr. Cox confirmed that he had been contacted about the general counselship but said he has not made up his mind whether he will accept. Mr. Cox has often served as special communications counsel for the Senate Commerce Committee. His name was prominent in speculation for appointment to the commission prior to Mr. Minow's selection. The Seattle attorney, a law school classmate of Commissioner King, had the backing for the commissionership from Sen. Warren Magnuson (D-Wash.), chairman of the Senate Commerce Committee.

Mr. Minow said that he had no one specifically in mind as general counsel but that "a lot of people have applied for the job."

Meyers and Geller ▪ Two other attorneys who definitely will come to the FCC with the new chairman are Ted Meyers of the ABC New York legal staff and Dept. of Justice antitrust staffer Henry Geller (BROADCASTING, Feb. 13). Mr. Geller, a law school classmate of Mr. Minow's at Northwestern U., formerly was in the commission general counsel's office.

It is expected that Harold Cowgill will be replaced as chief of the Broadcast Bureau, although no one has been picked as yet by the new chairman. "To me that's a key job and I am going to do some thinking about it," Mr. Minow said. The ideal man for the job, it has been reported, is an industry executive not now in government who knows the broadcasting business "up and down."

Mr. Minow said that he has made a tentative choice of his confidential assistant since his personal secretary, Rosane Eberlein, has joined former Minow law partner and new U. N. Ambassador Adlai Stevenson in New York. The other women presently in the FCC chairman's office will be asked to remain, as will James B. Sheridan, special assistant to Chairman Ford, Mr. Minow disclosed last week.

The post of secretary to the commission, vacant since Mary Jane Morris resigned to enter private law practice 11 months ago, will not be filled immediately, Mr. Minow indicated. There has been considerable talk about a readjustment of the secretary's job since Miss Morris' resignation and the new chairman said he wants to think about it awhile.

One of the most pressing problems facing the Minow family before moving to Washington apparently has been solved. Mr. Minow said that a tentative agreement has been reached to purchase a house at 3312 Roland Place in Washington, although no contract has been signed. The other Minows are wife Josephine (they were married in May 1949) and daughters Susan 8, Martha 6 and Mary 2.

Southside loses again in attempt to get ch. 8

Southside Virginia Telecasting Corp. has lost some more ground in its seven-year fight to reverse the FCC's 1954 grant of ch. 8 Petersburg, Va., to Petersburg Tv Corp. (WXEX-TV). In separate actions last week, the commission:

(1) denied Southside's petition for reconsideration of the original grant to Petersburg Tv, which also denied Southside's competing application; (2) returned a new Southside application for ch. 8 because it failed to meet the required co-channel mileage separations from a new tv station in Greensboro-High Point, N. C., and (3) granted WXEX-TV a renewal of license. Commissioner John S. Cross dissented to second and third actions.

Southside has fought the ch. 8 grant

Eight radio-tv areas Magnuson committee will investigate

As partial justification of its request for $315,000 in operating funds, the Senate Commerce Committee last week set forth eight major areas of the communications industry it intends to look into during the current session of Congress in Washington.

They include:

▪ The equal-time provision of Sec. 315 of the Communications Act, with specific reference to a bill (S 204) which would make permanent last year's temporary suspension for presidential and vice presidential candidates.

▪ Establishment of a policy of space communications, via the use of satellites, and a review of the military and civilian use of the entire spectrum.

▪ The "continuing problem" of the allocation of tv channels, in which, the committee says, it is "forced to continue to urge the FCC to act." The committee's aim, it said, "is to provide for a nationwide competitive television service."

▪ Subscription tv.

▪ Television network practices. The committee said the public must be protected from abuses but, at the same time, the broadcasting industry must be protected "from what could become censorship."

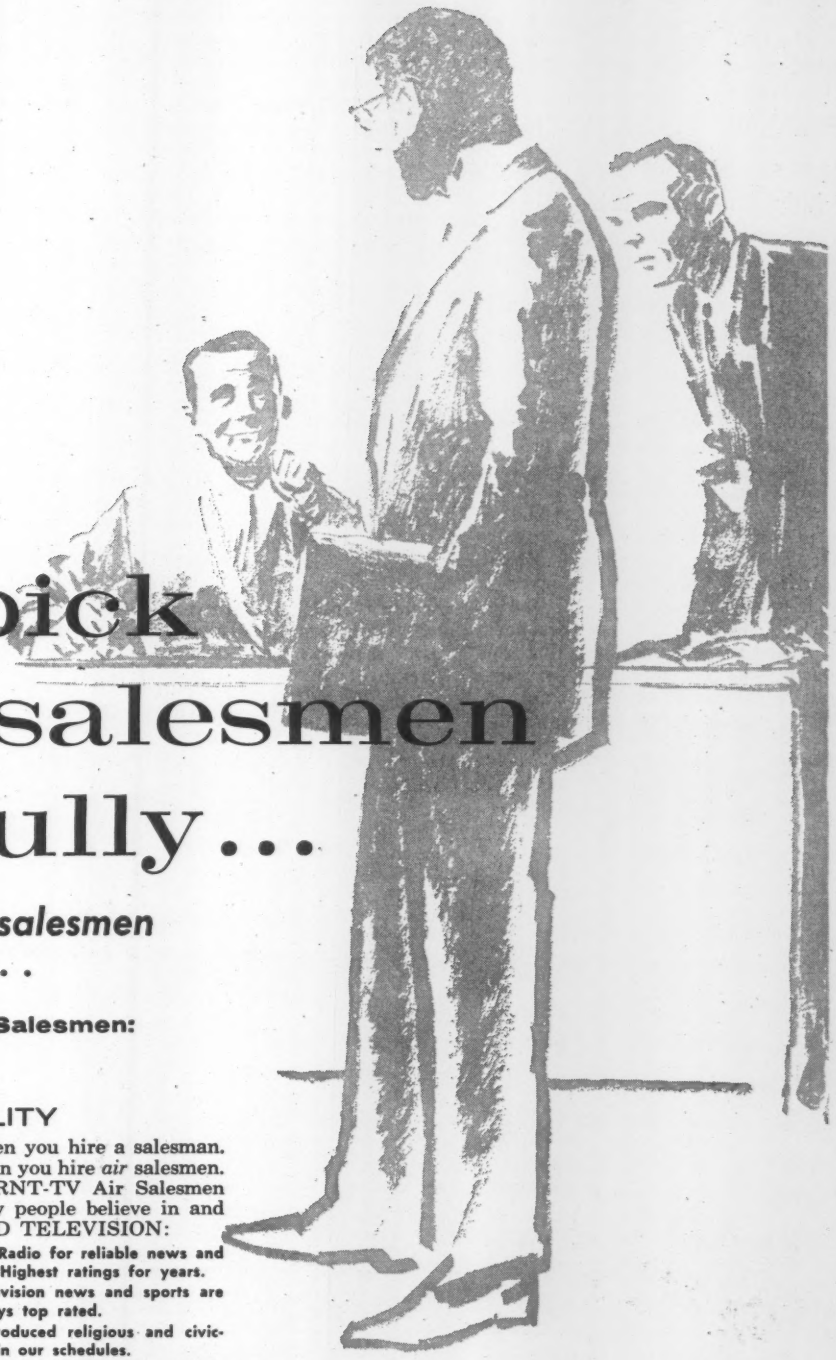
▪ Educational television.

▪ Community antenna and booster problems, "an extremely controversial subject" and one "that will take up a great deal of time of the committee."

▪ Legislation concerning communications common carriers in the domestic and international fields.

The Senate approved without dissent the Commerce Committee's appropriations request, which was submitted by Chairman Warren G. Magnuson (D-Wash.).

Besides communications, the committee has jurisdiction over such matters as marine sciences, merchant marine and fisheries, aviation and surface transportation.



You pick your salesmen carefully...

Choose your air salesmen just as carefully . . .

Check List for Hiring Salesmen:

- ✓ INTEGRITY
- ✓ STABILITY
- ✓ RESPONSIBILITY

You look for these qualities when you hire a salesman. Be just as sure you get them when you hire *air* salesmen. In Des Moines KRNT and KRNT-TV Air Salesmen have these qualities. That's why people believe in and depend on KRNT RADIO AND TELEVISION:

- **People have been dialing KRNT Radio for reliable news and sports information for 26 years. Highest ratings for years.**
- **ARB and Nielsen prove our television news and sports are also the "preferred ones". Always top rated.**
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Check our ratings with the Katz Man.
He can help you hire our salesmen, too.

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Radio and TV – Des Moines

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to Petersburg Tv (owned by Thomas G. Tinsley Jr. and associates) through numerous actions, both at the FCC and in the courts. Southside's latest move was to file a new application for the tv channel when WXEX-TV's license was up for renewal.

CBS BOW TO KENNEDY?

Ream says he cut 'Spy' show 'to help' the administration

Joseph H. Ream, CBS vice president for program practices, has told a House Un-American Activities Committee investigator that he ordered "The Spy Next Door" cancelled "to help" the Kennedy Administration.

A preliminary report of the cancellation by the committee, which has been looking into the matter, adds that Mr. Ream denies categorically that he had been approached by the administration. He acted only as "a private citizen," he told the investigator, who talked to him in New York on Feb. 6.

He is reported as saying he had been influenced by President Kennedy's moves to curb attacks on the Soviet Union by top U. S. military personnel. But when he later realized that the Kennedy Administration policy was substantially the same, on this point, as that of the Eisenhower Administration, he changed his mind about *The Armstrong Circle Theatre* production, according to the committee report.

CBS also revealed last week that basic network policy considerations were involved in the original decision to cancel "The Spy Next Door."

The disclosure was contained in a detailed explanation of the controversial decision made to Rep Thomas M. Pelly (R-Wash.), who has been pressing the network on the matter.

But the explanation failed to satisfy Rep. Pelly. He has asked the House Un-American Activities Committee to interrogate CBS officials, under oath, plus anyone else "having knowledge" of the program, to determine whether censorship, "self-imposed or otherwise," was involved.

Rep. Pelly was informed at the time he made his request, the Committee's report had not been prepared and that a script change was required because of CBS' determination to maintain a clear line between news—under supervision of the network's news division—and a program produced outside CBS. "Spy" was produced by Talent Assoc.

He also was told that CBS feels this line was blurred by the opening segment of the original version of the fact-based documentary dealing with Soviet espionage in America. This showed Soviet Premier Khrushchev raging over the U-2 spy-plane incident, followed by CBS newsman Douglas Edwards, who serves as narrator for the show, saying, in effect, that the Russians had no right to complain since they engage in espionage, too.

Background ▪ This information was in a memorandum from Richard Salant, president of CBS News Division, to Mr. Ream, who sent a copy to Rep. Pelly.

In the note, Mr. Salant took "full responsibility" for insisting the Khrushchev sequence be eliminated. He said that it "so confused the line between news functions and outside-produced programs and so translated the nature of the program into an editorial rather

IN THE CONGRESSIONAL HOPPER

Here, in capsulated form, are bills introduced in Congress that are of interest to those in broadcasting and allied fields:

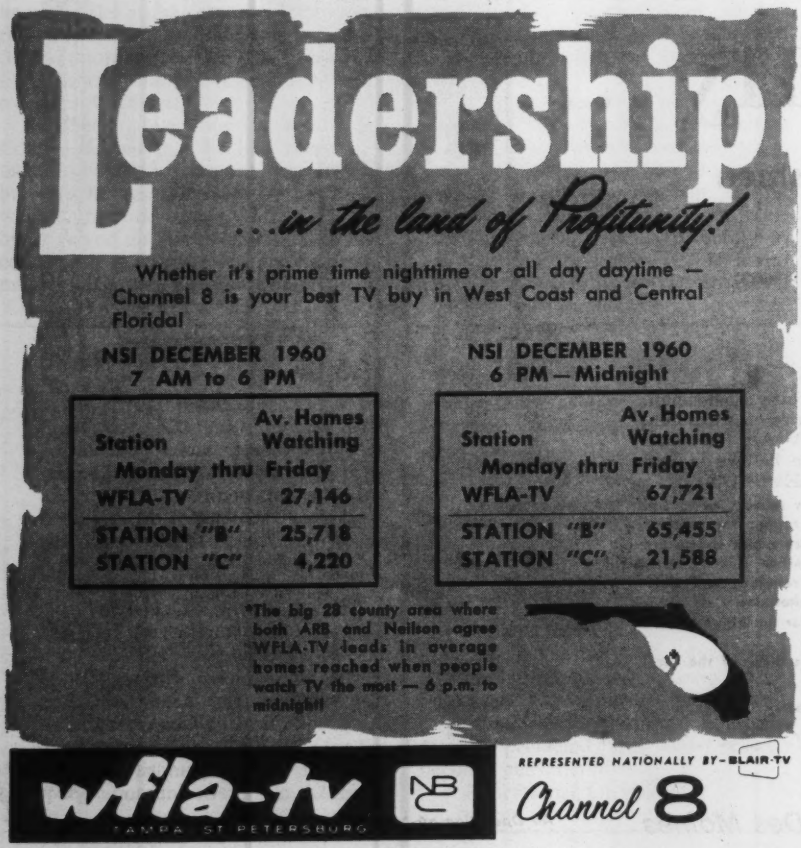
HR 3050. Rep. John V. Lindsay (R-N.Y.)—would supplement and revise criminal laws against conflicts of interest in executive branch of government, including prohibitions against former government employes assisting others in transactions involving the government. Judiciary Committee. Jan. 23.

HR 3411. Rep. Emanuel Cellar (D-N.Y.)—would tighten bribery, graft and conflict of interest laws in government, prohibiting former government employes from breeching confidence in matters they dealt with and unifying laws prohibiting bribery of government officials. Judiciary Committee. Jan. 26.

HJ Res 188. Rep. William F. Ryan (D-N.Y.) — would designate third week in June each year as National Amateur Radio Week. Judiciary Committee. Feb. 2.

S 741. Sen. Hubert Humphrey (D-Minn.), with seven co-sponsors —would create a Federal Council on the Arts, composed of 21 members representing various fields of the arts, including radio and television, to assist in the encouragement of the country's cultural resources. Rules Committee. Jan. 31.

S 785. Sen. Joseph S. Clark (D-Pa.), with two co-sponsors—would create a program of grants, totaling $5.2 million annually, to states for development of programs in the arts and allied fields, including radio and television. Labor Committee. Feb. 2.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STATION "B" 25,718
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Station
Av. Homes Watching
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WFLA-TV 67,721
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STATION "C" 21,588
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KBIG can lift your sales volume for only 38¢ per thousand listening homes in metropolitan Los Angeles (1960 Cumulative Pulse). No extra cost for KBIG selling power in San Diego, San Bernardino, and 231 other vital Southern California markets.

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West Virginians honor their congressmen

Members of the West Virginia congressional delegation were dinner guests of the state broadcaster's association Feb. 15 at the Mayflower Hotel, Washington. Vincent T. Wasilewski, NAB government affairs vice president, gave an informal review of industry developments. L to r: John Shott, WHIS-TV Bluefield, W. Va., president of W. Va. Broadcasters Assn.; Rep. John M. Slack Jr. (D); Sen. Jennings Randolph (D); Rep. Elizabeth Kee (D); Sen. Robert C. Byrd (D); Rep. Arch A. Moore Jr. (R); Mel Burka, WTIP Charleston, association secretary.

than a documentary that it violated our policy."

He explained CBS policy requires that "news and public affairs programs dealing with important current issues, including problems of foreign relations, be produced by and under the supervision of CBS News Division." He added that this has led to rejection of a number of outside-produced news and public affairs programs.

Mr. Salant said he first insisted on changing the show's opening at a meeting of CBS officials, including Mr. Ream, on Jan. 19. Mr. Ream had told Rep. Pelly that after the script change was made, network officials decided to screen the production itself before scheduling it for broadcast. This was decided on Jan. 28, and the production was taped the night of Feb. 1, about the time it was to have been aired. It was approved next day for presentation Feb. 15.

Quick Change ▪ After receiving the Salant note Tuesday Rep. Pelly indicated he was ready to drop the matter, but the next day he was drafting his letter to Chairman Francis E. Walter (D-Pa.) of the House Un-American Activities Committee.

Bennett complaint filed against ABC

Federal Prison Director James V. Bennett, still fuming at *The Untouchables,* filed his long-expected complaint with the FCC last week, asking that "appropriate steps be taken." He did not, as he threatened earlier, file against the license renewal of ABC's owned stations and four of its affiliates (BROADCASTING, Jan. 12).

Mr. Bennett charged the Al Capone program was presented as fact when in truth it was entirely fictionalized. The scenes in the episodes showing the gangster's transfer from Atlanta to Alcatraz reflected on the good name of the Prison Service and its staff, he said. The episodes, run Jan. 5 and Jan. 12, showed a venal prison guard favoring the Chicago mobster.

In his Feb. 9 complaint to FCC Chairman Frederick W. Ford, Mr. Bennett listed seven points in the two episodes which, he charged lent versimilitude to the broadcasts. He also enclosed copies of letters received from active and retired prison officials and from the public.

Earlier, Mr. Bennett had complained to Sen. Warren G, Magnuson (D-Wash.) and Rep. Oren Harris (D-Ark.), chairman of their respective congressional commerce committees. He had also seen Sens. Andrew F. Schoeppel (R-Kan.) and John O. Pastore (D-R.I.), both members of the Commerce Committee.

Another aspect of *The Untouchables* which has drawn complaints—its heavy concentration on Italian named and accented gangsters—may be resolved on Friday when the board of directors of the Italian-American Democratic Socie-

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STATEMENT!
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TV stations
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only KTNT-TV
includes all
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Before you buy television
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consider this one basic fact: Only KTNT-TV in
this area includes five major cities of Western
Washington within its "A" contour, and KTNT-
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Ask your WEED TELEVISION man about dozens
of other reasons you should include KTNT-TV
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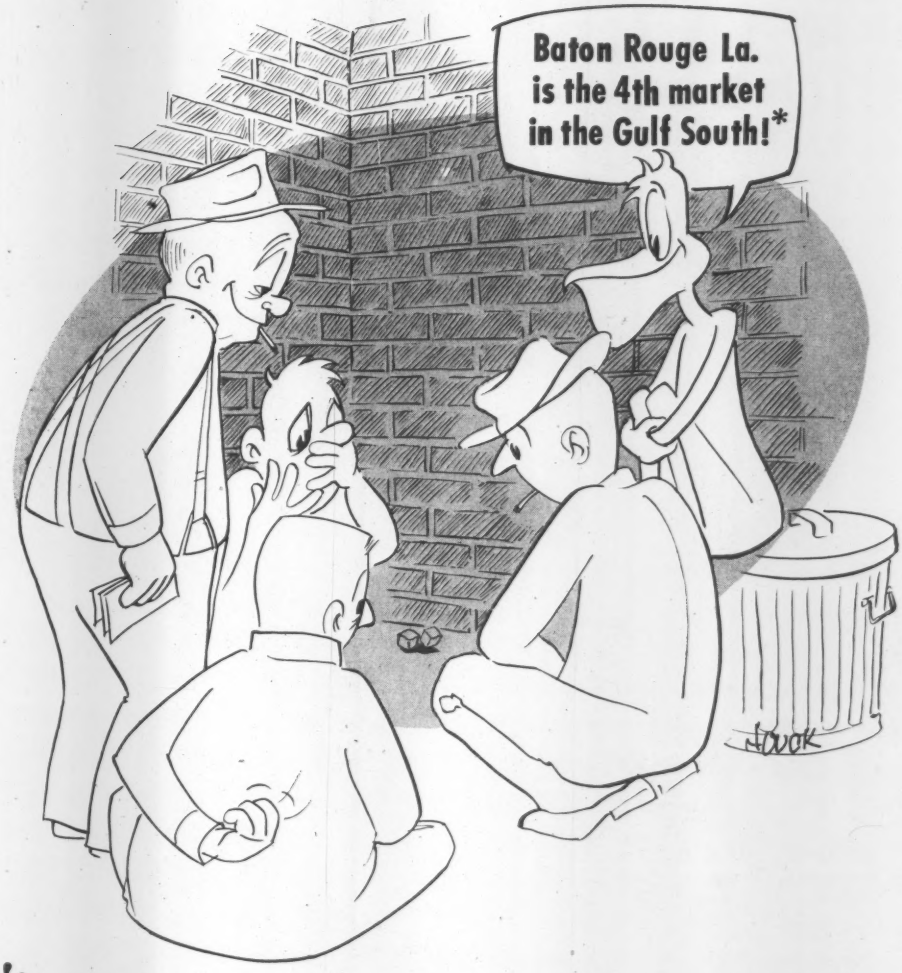

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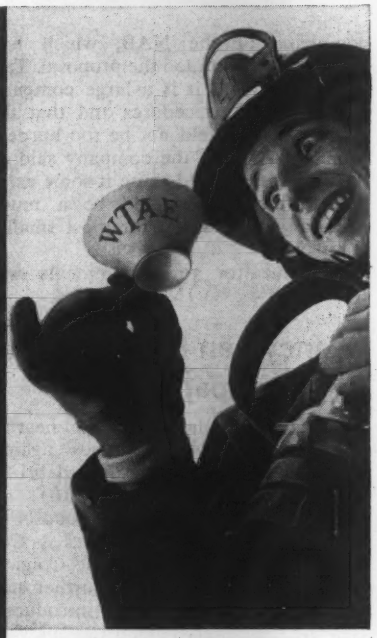
NBC ABC

WBRZ Channel 2

In Pittsburgh
take TAE
and see
how to really fire up sales
WTAE
WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
BASIC ABC IN PITTSBURGH / REPRESENTED BY THE KATZ AGENCY



in Pittsburgh

take TAE and see

how to really fire up sales

TV advertising can best fire up sales by reaching the most people at the least cost. If we sound a bit obvious, may we respectfully suggest that you check the changed TV picture in Pittsburgh, both in homes reached and cost per thousand. Your Katz man will be delighted to supply the facts about WTAE's rise to dominance in the Pittsburgh market.

BASIC ABC IN PITTSBURGH

WTAE BIG TELEVISION IN PITTSBURGH CHANNEL 4

ties of New York is scheduled to decide whether to picket ABC or not. If the decision is affirmative, the public demonstration will take place March 9, the natal day of Amerigo Vespucci, for whom America is named. The pressures to diminish the use of Italian names and characterizations was brought to a head by Rep. Alfred E. Santangelo (D-N.Y.) and others of a group of congressmen of Italian extraction (BROADCASTING, Feb. 6).

ABC already has begun to run a disclaimer on the show and has announced it is taking steps to reduce the use of Italian names and characters. The disclaimer reports that the *The Untouchables* is based on fact, but fictionalized.

Examiner favors MGA in ABC labor case

James R. Hemingway, trial examiner for the National Labor Relations Board, has found ABC guilty of refusing to bargain with the Musicians Guild of America, certified as exclusive bargaining agent for all musicians employed by ABC for tv film production.

Unless ABC agrees to bargain with MGA within 20 days of the date of Mr. Hemingway's report Feb. 9, he recommends that NLRB issue a compliance order. MGA won an NLRB election March 7, 1960, and was certified March 20, 1960, as collective bargaining agent for ABC's tv film musicians, but on May 20, 1960, ABC notified MGA of its refusal to bargain. MGA filed unfairness charges June 2, 1960, and a hearing was held Sept. 13, 1960, before the trial examiner. The American Federation of Musicians, bargaining agent for musicians employed on ABC's radio and tv network programs, intervened in the hearing in support of ABC, as did CBS and NBC.

Harris plans new group to replace oversight

Chairman Oren Harris (D-Ark.) of the House Commerce Committee plans to establish a new special subcommittee, similar in function to the oversight unit that went out of business last December.

He discussed the proposed subcommittee at the full Commerce Committee's organization meeting Thursday, according to a committee member. Rep. Harris did not disclose his ideas in detail, but reportedly said the new unit, which would check on the administration of regulatory agencies, would be composed of five or six members.

Rep. Harris has introduced a resolution (HR 165) seeking $435,000 for the operation of the Commerce Committee. According to a committee source, $155,000 would be used for regular committee expenses, the remainder for the new special subcommittee, the committee's tv-ratings survey and its continuing spectrum study.

Bureau says examiner erred in Laurel case

The FCC's chief hearing examiner was accused last week by the Broadcast Bureau of going beyond his legal authority in refusing to approve a dropout agreement between two applicants for a new am on 900 kc in Laurel, Md.

Examiner James D. Cunningham refused to sanction an arrangement whereby Interurban Broadcasting Co. would pay Laurel Broadcasting Co. $10,000 in expenses for dropping out (BROADCASTING, Jan. 30). Mr. Cunningham dismissed the Laurel application with prejudice. Laurel principals are Milton Grant, who would receive $10,000 from Interurban, and James R. Bonfils, who would receive $10.

The Broadcast Bureau said Mr. Grant's explanation of expenses is sufficient. The bureau said that nowhere in the legislative history of the 1960 amendments to Sec. 311 "is there even the slightest intimation that Congress intended that the commission explore the nature of legal and engineering fees charged for actual services rendered on applications withdrawn unless such fees are patently excessive."

Fees charged by legal counsel—Dow, Lohnes & Albertson—and Laurel's engineer, George W. Davis, were both "ligitimate and prudent," the bureau and the two applicants maintained in asking the FCC to review and reverse the examiner's ruling. They argued the examiner exceeded his authority in passing on the fees that should be charged by professional counsel.

Both parties said the $10,000 was well below Mr. Grant's actual expenses and that Mr. Davis has sued Mr. Grant for $6,764.80 the engineer claims still is owed him. (Mr. Davis already has been paid $4,034.99 by Laurel).

Mr. Grant and the Broadcast Bureau maintained that the examiner erred in dismissing the Laurel application with prejudice while disallowing the agreement.

Laurel Broadcasting asked that the record be reopened.

Pastore wants tv 'clean up'

Sen. John O. Pastore (D-R.I.), chairman of the Senate Communications Subcommittee, called on the television industry last week to "clean up" its own programs without waiting for government prodding. He expressed the hope that legislation would not be necessary but suggested that the FCC, through persuasion. could help promote better programming.

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NBC

Rules group schedules hearing on House radio-tv

The House Rules Committee will hold a public hearing tomorrow (Tuesday) on two resolutions (HR 27 and 28) which would permit live radio and tv coverage of House sessions and committee hearings.

However, no one thinks the measures, introduced by Rep. Martha W. Griffiths (D-Mich.) have much of a chance. House Speaker Sam Rayburn, who has always opposed radio-tv coverage of either the House or its committee hearings, has not relented. He still opposes them, and observers expect the resolutions to be voted down in committee.

Rules Committee Chairman Howard W. Smith is widely regarded as having called a hearing on the resolutions only to nettle the speaker. His committee did hold hearings in 1955 on a resolution to open committee hearings to broadcasters. But he has never acted on Mrs. Griffiths' measures, which have been introduced in three previous sessions.

However, Rep. Smith denies he called up Mrs. Griffiths' resolutions out of resentment over his defeat by the speaker in the fight over the size of the Rules Committee. "There are a lot of odds and ends that have been hanging around here for a long time, and I thought now would be a good time to let the committee act on them when we're not too busy," he said. "We're going to let the House vote on these matters—that's what they said they wanted in the fight."

Replies on FCC financial forms mellow slightly

Replies last week to comments on the FCC proposal to revise its annual financial forms required from broadcasters were as contemptuous of the plan as the original comments (BROADCASTING, Feb. 6).

McKenna & Wilkinson, Washington law firm, pointed out this year's forms are due in six weeks, so the new form could not be used this year, anyway. It suggested that in view of the unanimous disfavor in industry comments, the FCC carefully revise its proposal "by eliminating non-essential items and schedules, by deleting unduly burdensome requirements and by correcting numerous ambiguities." Having done this, the commission should submit the revised proposal for comments, the law firm recommended.

Triangle Stations said adoption of the proposed forms would be a step backward for the commission to a form that in substance was abandoned in 1953. Triangle also protested the part of the form asking for information on revenues from sources outside broadcasting.

Taft Broadcasting Co. agreed with the comments of the NAB, which had thoroughly excoriated the proposal. Taft pointed out that it is a large company with complex procedures and that the requirements would not be too burdensome for it. But, the company said, if the new form would cause it some extra trouble the form would be a much greater inconvenience for most smaller companies.

Deadline for reply comments was Feb. 15.

Agencyman Bryan shows FTC sandpaper test

A Federal Trade Commission hearing on false advertising charges against Palmolive Rapid shave resumed briefly in New York last week (Feb. 16).

On a motion by defense counsel to dismiss respondents Ted Bates & Co., agency for Palmolive, and the Colgate-Palmolive Co., because no further substantial evidence would be introduced, Hearing Examiner William L. Pack gave the respondents and the FTC attorneys 30 days to file written proposed findings, conclusions and any additional memoranda. At that time a date will be fixed for oral argument in Washington.

Called to testify again at last week's hearing at the U.S. Court House in New York, Brantz Bryan Jr., Ted Bates' account executive on Palmolive Rapid Shave, placed in evidence three samples of sandpaper which had been shaved just prior to the hearing. Mr. Bryan testified he soaked each piece with Palmolive Rapid Shave for periods ranging from 21½ minutes to one hour and 20 minutes, and then successfully shaved each sample with a Gillette Razor and Gillette Super Blue Blades.

The FTC's compaint against Palmolive Rapid shave, issued Jan. 8, 1960 (BROADCASTING, Jan. 18, Nov. 7, 1960), charged the agency and advertiser with misrepresentation in tv ads. FTC held that sandpaper used in the commercial was not identified as Plexiglass coated with sand.

Single information unit asked by advisory group

U. S. Advisory Commission on Information has urged the Kennedy Administration to consolidate its foreign information, general education, and cultural programs in one agency, whose director would have access to the President, attend Cabinet meetings and participate in National Security Council deliberations.

The commission also recommends that U. S. Information Agency withhold its requests for additional funds until the proposed consolidation is completed and country-by-country review of USIA activities is made.

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FCC tells Philco delay necessary on WRCV-TV

Answering Philco Broadcasting Co's motion to expedite the renewal or sale of NBC's WRCV-TV Philadelphia, the FCC last week told the company that delay is necessary for the commission to unravel "complex substantive and procedural questions" involved in the case.

Philco applied for the channel (3) now operated by NBC two days after the network applied for renewal of WRCV-TV's license. Philco demanded the facility be contested in comparative hearing (BROADCASTING, May 9, 1960, Jan. 16, 1961).

In last week's letter, the FCC assured Philco that every effort is being made to resolve the matter as quickly as possible. Among the questions it is studying is Philco's request that the applications be designated for comparative hearing, the commission wrote.

KLFT's Theriot asks FCC for forgiveness

Pleading that operation of KLFT Golden Meadow, La., "is dictated in the main by public service rather than financial considerations," owner Joseph Leo Theriot last week asked the FCC to drop license revocation proceedings against him.

Mr. Theriot said that the violations cited by the commission in its show cause order were corrected before the order was issued (BROADCASTING, Jan. 23). He expressed regret for not responding to FCC inquiries and for his "oversight" in not filing required statements. This was due, he said, to the pressure of other business interests and "a dire lack of experienced personnel." The licensee promised to comply fully in the future.

A "relatively large percentage" of KLFT's broadcast time is devoted to "reports of wind and weather [which] is of vital interest to the saving of life and property throughout the area, particularly during periods of storm and hurricane," Mr. Theriot told the commission. He said the station "can ill afford a show cause hearing in Washington or anywhere else."

The FCC last week...

▪ Pointed out that petitions to sever an application from a consolidated proceeding should be addressed to the presiding hearing examiner who will, if severance is granted, thereafter hold such separate hearing as is necessary and issue an initial decision with respect to the severed application. The FCC was moved to the pronouncement by applicants who had directed such petitions directly to the commission (full text in FOR THE RECORD, page 146).

▪ Granted a cp for a new uhf tv station on ch. 62 in Allen Park, Mich., to Robert M. Parr, a Baptist minister who owns WRMP (FM) Allen Park. The station is authorized ERP of 20.4 kw visual, 11.2 kw aural with antenna height of 310 feet. The commission also granted cps for uhf translator stations in Winnemucca, Nev. (ch. 74) to translate programs of KBOI-TV Boise, Idaho, and in Point Arena, Calif., to translate programs of KRON-TV San Francisco.

▪ Was asked by WARD-TV Johnstown, Pa., to delete chs. 19 and 56 there and add ch. 3. The station, which operates currently on ch. 56, points out that it is at a competitive disadvantage in a city where two vhf stations are well established.

▪ Denied a petition by WXTV (TV Youngstown, Ohio (ch. 45), for rulemaking to delete ch. 45 and substitute ch. 15 in Youngstown, by deleting chs. 29, 15, and 22 from Canton, Ashtabula, both Ohio, and Pittsburgh, Pa., respectively. Commission denial was based on the short co-channel spacing that would be involved between WTAP-TV Parkersburg, W. Va. (ch. 15) and the proposed ch. 15 in Youngstown and would necessitate deletion in latter communities of three low uhf channels.

▪ Invited comments by March 15 on proposed rulemaking to reserve ch. 24 in Ogden, Utah, for noncommercial educational use. The Ogden City Board of Education petitioned for the channel, currently commercial but unused.

Loevinger to head Antitrust

A Minnesota Supreme Court justice was nominated last week by President Kennedy to be head of the Dept. of Justice's antitrust division. He is Judge Lee Loevinger, 47, a member of the Minnesota high court since April 1960. He was named to be Assistant Attorney General succeeding Robert A. Bicks of New York, who held the post as acting chief for lack of Senate confirmation and who resigned when the Kennedy administration took office. Judge Loevinger was a member of the same law firm as Orville Freeman, Secretary of Agriculture and former governor of Minnesota.

Court backs ch. 12 grant

A 1959 FCC grant of ch. 12 in Beaumont, Tex., to Television Broadcasters Inc. (KBMT [TV]) was upheld by the U.S. Court of Appeals last week. By a vote of two to one, the court turned down the objections of Brown Telecasters Inc., the unsuccessful applicant. Brown charged that Television Broadcasters misrepresented the status of its proposed studio in its application. KBMT once operated ch. 31 but failed to make a go of uhf in the two-vhf Beaumont market (KFDM-TV ch. 6 and KPAC-TV ch. 4).

Brown bill would dull editor's scissors

WOULD LIMIT EDITING OF INTERVIEWS AND DISCUSSIONS

Rep. Clarence Brown (R-Ohio), ranking minority member on the House Rules Committee, has introduced legislation that would severely restrict producers of taped or filmed interview and discussion shows dealing with public matters.

The bill (HR 4232) would prohibit broadcasters from editing comments on such subjects without the express consent of the person interviewed.

Under the bill, broadcast station licensees who present an altered recording on an interview without the written consent, "to each change," of those participating in the interview or discussion, would be subject to fines of up to $10,000 or a year's imprisonment, or both.

Rep. Brown, who also introduced a network regulation bill (HR 4231), said there had been "a great many complaints from congressmen about shows that are supposed to be documentaries but are nothing but propaganda."

Faulty Editing ▪ He declined to spell out the alleged criticisms, stating he would comment further at the hearings he hopes the Commerce Committee will hold on the measures. However, it is understood that he has complained to CBS about his own appearance on that network's program, *The Keeper of the Rules: Congressman Smith and the New Frontier,* on Jan. 19.

The program dealt with Rep. Howard W. Smith (D-Va.), chairman of the Rules Committee and his then-impending battle with House Speaker Sam Rayburn. Rep. Brown is known to feel that his views, given in a two-hour recording session, had been distorted in the editing process that trimmed his appearance to fit into the time allotted him on the one-hour show.

His network regulation bill (HR 4231) is identical to a measure introduced earlier in the session by Chairman Oren Harris (D-Ark.) of the House Commerce Committee. It would bring networks under FCC regulation, requiring them to apply for operating licenses, as individual stations do at present.

CANADIANS HAVE INVESTIGATORS, TOO

Parliamentary committee ready to start probe of radio-tv

Preliminary briefs were submitted at Ottawa on Feb. 9 by the Board of Broadcast Governors, Canadian Assn. of Broadcasters and Canadian Broadcasting Corp. to the Parliamentary Committee on Broadcasting established to probe the industry. G. C. Fairfield, Conservative member for Portage-Neepawa, Man., is chairman of the committee.

The BBG asked in its brief that Parliament give more detailed instructions in the Broadcasting Act concerning the regulatory board's functions. The BBG has been criticized in its recommendations for television station licenses, and expects to be questioned in that regard by the committee.

The BBG also asked that broadcast electioneering be permitted to the day before the election. At present the regulations require a two-day lapse between sponsored election broadcasts and the actual election day. The BBG asked that CBC indicate cities where it wants tv stations to meet its responsibilities under the Broadcasting Act. At present CBC must obtain approval of the Canadian treasury board before making an application. This leads to awkward situations when an independent group also applies for a license in the same city. Approval of the treasury board is felt in some quarters to be tantamount to CBC being granted the license.

The BBG praised the CBC for the quality of its programs and praised some independent tv stations, but pointed out that some private station programs were unsatisfactory. This, it said, was especially so in the smaller markets.

This will be the first time since its establishment in 1958, that the BBG will be questioned before a parliamentary committee.

Catv and Pay-Tv ▪ The CAB in its submission asked that community antenna systems and pay-television facilities be brought under Broadcast Act control. The CAB charged that as things stand the community antenna system and wired tv systems defeat the whole intent of the public policy which requires control to assure proper proportion of Canadian program content and advertising.

The CAB praised the BBG as a group of "able Canadians conscientiously striving to discharge their very considerable responsibilities in the best interests of Canada generally, and providing responsible and effective leadership for the broadcasting industry of Canada."

CAB and individual independent broadcasters will probably be the first

The result, not cause

Television is being used as a scapegoat for society's lowered standards, Frederick B. Rainsberry, supervisor of school broadcasting for the Canadian Broadcasting Corp., told the 34th annual meeting of the National Council of Churches' Div. of Christian Education last week. Mr. Rainsberry added that what we see and hear through television is a result of society's ills, not the cause of them.

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BOB BUTZ
NEWSCASTER
SURE . . . especially in the news department. We baby our listeners with a formula composed of the balanced blend of local, national, and area news they cry for. Bob Butz newscasts at 6:45 am, 7:30 am, 8:00 am, 8:30 am, and 12:45 pm, plus CBS reports on the hour throughout the day give blanket coverage of news around the world . . . around the clock. Sponsors thrive on this kind of news reporting . . . it delivers a buying audience for everything from diapers to dynamos. Rock your competition with a selling campaign on KLZ Radio.
KLZ radio
560 • CBS IN DENVER
Represented by Katz Agency

witnesses to be questioned by the parliamentary committee.

CBC in its submission pointed out that it is supplying a national radio and television service for Canada in both English and French at a cost out of public funds of four cents a day per household. The brief pointed out that CBC services have remained below the $15 a year target per household it set for television prior to the advent of tv in 1952.

While some of its programs have been criticized, the CBC stated it will continue to experiment in its quest for high quality television programs to meet all sections of the Canadian population. It felt that its costs would go up considerably when color tv established in Canada at the demand of Canadian viewers. CBC expects some losses on advertising with the advent of second television stations in eight Canadian cities in the current fiscal year.

Canadian tv operator seeks BBG dispensation

Ernest Bushnell, president of CJOH-TV Ottawa, Ont., which goes on the air in March, suggested in a speech at Ottawa that non-network television stations should not be required to have 45% Canadian program content by April 1. The new regulation of the Board of Broadcast Governors goes into effect at that time for all Canadian tv stations.

Mr. Bushnell, a former vice-president of the government-owned Canadian Broadcasting Corp., said that non-network stations were placed at a disadvantage on this ruling. Network stations, he pointed out, need only join the network at any time to obtain CBC Canadian live programs, thus easily fulfilling their 45% Canadian content quota. Independent tv stations not on the network (there are eight such Canadian stations now) would have to build live programs to come within the regulations.

Canadian association plans Vancouver meeting

The annual meeting of the Canadian Assn. of Broadcasters March 13-15 at the Hotel Vancouver, Vancouver, B. C., will feature operating, sales and policy meetings, as well as panel discussions on Canadian broadcasting regulations and advertising. Murray Brown, CFPL-AM-FM-TV London, Ont., will chair the sessions, which will be open to all on March 13 and the morning of March 14, and open only to CAB members the afternoon of March 14 and all day March 15. The annual dinner is scheduled for March 15.

Panel sessions with Dr. Andrew Stewart, chairman of the Board of Broadcast Governors, and other members of the BBG as well as officials of the Canadian Broadcasting Corp. and leading advertising agencies, will discuss changes proposed by the BBG in Canada's radio broadcasting regulations and beer advertising. Panels are also planned on broadcast advertising problems.

Closed sessions on March 14 will include separate meetings for radio and television operating problems, and business sessions on March 15.

Among problems to be discussed are establishing new radio and television sales organizations by the CAB, the association's sponsoring of the Dominion Drama Festival which is to cost about $20,000, and possibly the increases in transmitter license fees proposed by the Dept. of Transport.

Bedtime fable

London's Roman Catholic Church last week attacked British tv programming—and even offered its own remedy. Charging the BBC with "low morals" and "excessive preoccupation with violence and horror" in its programs, the church group suggested:

Make all programs up to 8:30 p.m. suitable for family audiences at which time would come a compulsory break of some minutes (filled by religious and news programs) so that parents would have a regular point at which to take the children away from the sets.

The BBC refused to comment.

CHAN-TV lays off help as economy measure

CHAN-TV Vancouver, B. C., on Feb. 10 dismissed 25 of its 127 employees as part of an economy measure. The dismissals were made by J. G. Chutter, a director and shareholder, against the approval of president and general manager Art Jones, to whom the tv license was issued last summer. The station has been on the air for about three months as the second Vancouver tv outlet.

Mr. Chutter, a Vancouver businessman, explained that he was appointed by a committee of directors to head a management committee to try to put some economies into effect. The dismissals cut across all areas of operation except technical.

Mr. Jones stated that financial difficulties were experienced because operating costs were higher than anticipated while revenue was lower than expected. He also blames a power increase by CHEK-TV Victoria, B. C., shortly before CHAN-TV went on the air. This caused an increase in viewers from Vancouver for CHEK-TV and took advertising which CHAN-TV had expected. Because CHAN-TV is the first new tv station in Vancouver in six years, viewers have not changed their viewing habits as yet.

CKEY Toronto sale up for BBG action

Sale of CKEY Toronto, Ont., by Jack Kent Cooke to Shoreacres Broadcasting Co. Ltd. will be up for the approval of the Board of Broadcast Governors meeting in Ottawa Feb. 22-24.

CKEY, on 580 kc with 5 kw day, 1 kw night, is being sold to a syndicate composed of the *Toronto Globe & Mail;* Canadian Westinghouse Electric Corp; John Aird, John Edison and John Tory, Toronto lawyers, and William Wilder, investment banker.

The price was not disclosed.

Mr. Cooke, brother of radio-tv station representative Donald Cooke, was one of the witnesses interrogated by the FCC during hearings involving the ownership of KRLA Los Angeles which is licensed to Donald Cooke (BROADCASTING, Nov. 7 and 14, 1960). Jack Kent Cooke is expected to become a U. S. citizen this spring.

Canadian fm application bothers U. S. tv outlet

A ticklish problem in international relations has arisen along the Manitoba-North Dakota border and broadcasters on both sides are treading softly.

The problem arises from the application of CKY Winnipeg for an fm adjunct, on 103.1 mc, to its radio operation. If this application is granted (it's due to be considered by the Board of Broadcast Governors Wednesday), the reception of television signals from KCND-TV Pembina, N. D. (ch. 12), will be blacked out within a radius of eight miles of the fm station's antenna, according to KCND-TV officials. Pembina is 60 miles south of Winnipeg. The cause of the tv blackout will be the second harmonic of the fm station's transmissions. CKY officials deny that any interference will be caused to ch. 12 viewers.

The U. S. tv station feels it cannot properly participate before the BBG since it has no standing as a Canadian broadcaster. But the station says it's heartened by assurances that Winnipeg viewers and servicemen intend to protest the fm assignment.

Winnipeg is served by two Canadian tv stations as well as by the NBC-ABC affiliated KCND-TV; they are CBWT (TV) (ch. 3) and CJAY (TV) (ch. 7).

It's a Bird

IT'S A PLANE

SUPERMAN!

104 sensational live-action half-hours starring the world's GREATEST adventure character!★★★★★★★★

FOR THE FIRST TIME... you can strip the most famous, highest-rated children's show in the history of television... SUPERMAN... idol of millions from coast to coast!★★★★★★★★

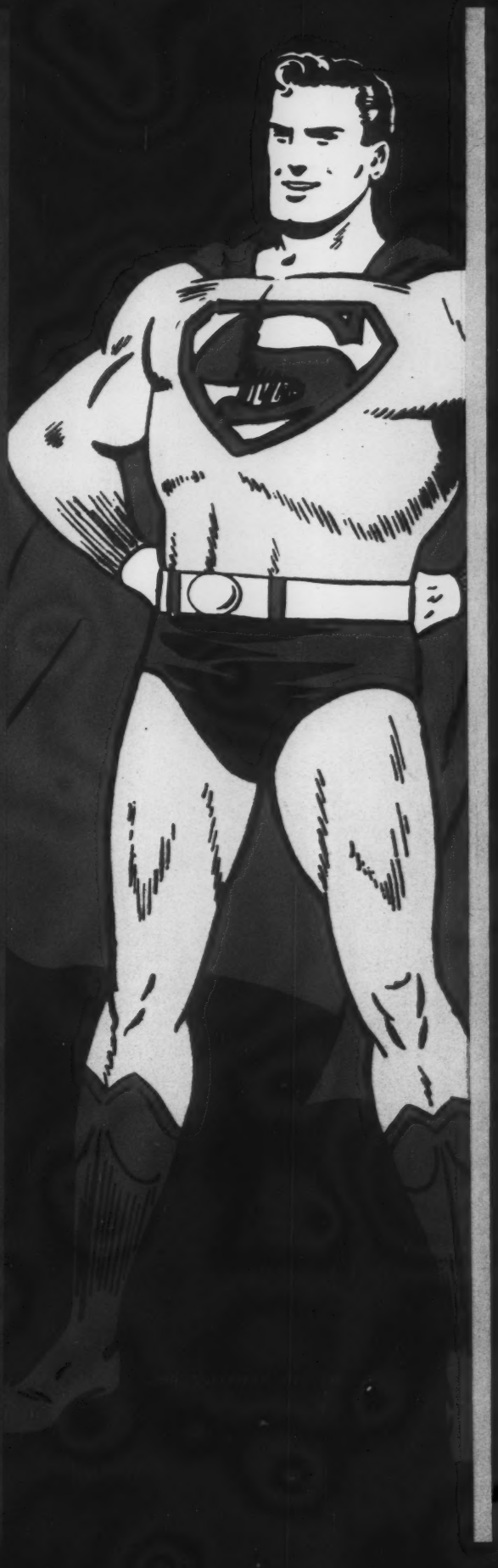
FOR THE FIRST TIME... SUPERMAN is now available for general sponsorship! Link your product to America's favorite hero —**100% PRE-SOLD TO A ★MAMMOTH AUDIENCE!★**

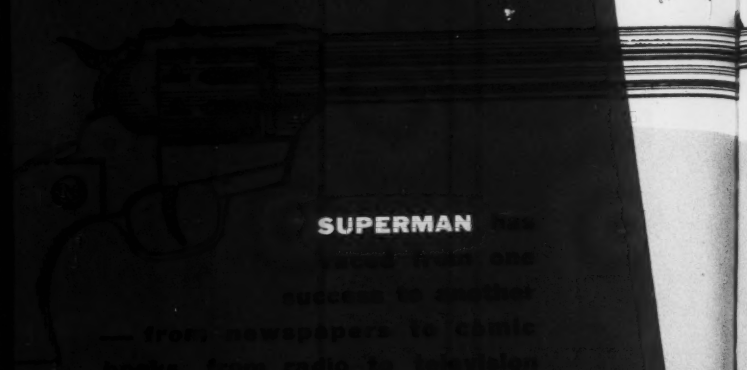
You'll get super-stories and super-salesmanship with...

SUPERMAN!

another outstanding series from

FLAMINGO





SUPERMAN

The nation's number one comic strip character . . .

ten million readers each month!

the favorite of more than 25 million viewers everywhere!

millions of paid-up members

FASTER THAN A

...more powerful

THE HIGHEST RATED CHILDREN'S

CONSISTENT RATINGS — leading your mar after year . . . packing the same impact toda year SUPERMAN was produced!

STRONG RATINGS — SUPERMAN shows ov every rating survey, every time slot, every against all competition!

SUPERMAN is more than the top children's the favorite of millions of adults who love

Station	City	Survey Date	Source	Tim
KYW	Cleveland	Jan 13-19, 1960	ARB	Mo
KBTV	Denver	Nov 8-14, 1959	ARB	Mo
KUTV	Salt Lake City	March 1-7, 1960	ARB	We
KTRK	Houston	March 1-7, 1960	ARB	Mo
KFJW	Dallas	Jan 13-19, 1960	ARB	Mo
KFSD	San Diego	October 1959	ARB	Mo
WCPO	Cincinnati	March 1-7, 1960	ARB	Mo
CKLW	Detroit	March 1960	ARB	We
		STRIP FORMAT		
WPST	Miami	Aug 1960	Nielson	Dai
WSB	Atlanta	Oct 3-Dec 4	Nielson	Dai
WPIX	New York City	Nov 12, 1960	ARB	Sat
WPIX	New York City	Nov 13, 1960	ARB	Sun

WITH SUPERMAN YOU CAN BE SURE OF

. . . THIS BLOCKBUSTER BEATS ALL COM

A SPEEDING BULLET!

ul than a LocomoTive!

EN'S SHOW IN THE HISTORY OF TELEVISION

r market's top ten year
today as the first

ws overwhelming strength in
every market,

dren's show. . . it's
love action and adventure!

Time	Rank in Variety's Top Ten	Rating	Share
Mon 7:00	2	24.7	52.9
Mon 6:00	8	19.0	40.0
Wed 5:00	7	16.9	55.6
Mon 5:30	3	20.8	54.2
Mon 6:00	4	16.6	38.6
Mon 6:00	2	22.3	51.8
Mon 6:30	7	20.5	50.0
Wed 6:30	6	16.6	48.7
SUPERMAN STRONG AS EVER!			
Daily 5:00		10.3	37.0
Daily 4:30		17.0	56.0
EVEN ON WEEKENDS!			
Sat 7:00		12.3	22.2
Sun 5:30		18.9	30.5

E OF THE HIGHEST RATINGS
COMPETITION!

...ABLE TO LEAP TALL BUILDINGS IN A SINGLE BOUND!

... AND WATCH THE CHILDREN IN YOUR AUDIENCE JUMP AT THE OPPORTUNITY TO MATCH THE AMAZING FEATS OF SUPERMAN!

SUPERMAN costume . . . just one of many merchandising products that help sell **SUPERMAN** for you.

SUPERMAN'S symbol of strength and quality can be seen on wristwatches, coloring books, badges, muscle-building sets, lunch boxes, swimming equipment and inflatable toys — to name only a few!

Every product is . . . like the **SUPERMAN** series itself . . . 100% promotable — a guaranteed success for **SUPERMAN'S** multi-million, eager-to-buy audience!

★★★

TIGHTER MONEY, TIGHTER REGULATION

As this publication noted a year ago, broadcasting entered 1960 in a paradox of plenty—plenty of money and plenty of trouble. By last week both plenitudes had diminished somewhat, the former by enough to cause some concern and the latter by too little to give any reason for comfort.

The paradox that was observable at the beginning of last year had taken a slight twist by the end of it. Although total billings for the whole of 1960 for both radio and television were the biggest in both media's histories, soft spots had appeared in the second half of the year and were persisting in the first part of 1961. Although government investigations had abated during the political campaigns in the last half of 1960 and the preparation for an administration change in early '61, a spate of new ones was promised. And the policy of regulation at the FCC was headed toward a hardening.

In the circumstances, broadcasting faced the prospect of being caught in a squeeze between a slackening of the growth in revenue and an increase in the cost of programming, and broadcasters were not themselves wholly in control of either curve.

If the general economy did not respond to the combined efforts of business and government, the volume of broadcast advertising was bound to be adversely affected.

If the clamor for program improvement among some circles in government and out of it did not die down, broadcasters would find themselves committed to expensive experimentation in programming.

To widen the gap between the curve of revenue and the curve of expense appeared to be the biggest problem facing broadcasting in 1961.

1961: YEAR FOR CAUTIOUS OPTIMISM

Tv growth will continue, but recession may slow it down
Radio, although hit harder, should at least hold its own

Economists trying to make sense out of 1961 are being doubly cautious because of the way they flubbed 1960. They predicted boom but what they got, while thankfully not a bust, was very definitely a recession that wasn't supposed to be there.

Unlike the economy, however, they were recovering from this blooper by mid-February and predicting with something like their old aplomb that the current slide—which started last July—would peter out by mid-1961. Some experts saw signs of an even earlier upturn: They stressed that the downward movement unquestionably would continue for a while yet, but their projections indicated that it might bottom out by May and find the economy moving nicely on the rise by midyear.

If general economists were cautious, broadcasters trying to forecast both the economy and its probable effects on their own business were handling the crystal ball as if it were loaded—as, indeed, they agreed it might be. But even among broadcasting economists, optimism was beginning to dominate the talk by the middle of February.

It was discreet optimism, certainly, bounded on all sides by careful qualifications. But through the qualifications there emerged these general conclusions:

- The recession probably will slow television's rate of growth but in all likelihood will not bring that growth to a stand-still, calculated on a full-year basis;
- Radio will feel the recession's effects, but probably will maintain its current volume of business and may

TELEVISION TIME SALES 1948-1960

Year	National Network	% change from previous year	National Non-Network	% change from previous year	Local	% change from previous year	Total	% change from previous year
1948 *	$ 2,500,000	....	.....	....	$ 6,200,000	....	$ 8,700,000	....
1949	10,796,000	....	$ 7,275,000	....	9,460,000	....	27,530,000	....
1950	35,210,000	+226.1	25,034,000	+244.1	30,385,000	+221.2	90,629,000	+229.2
1951	97,558,000	+177.1	59,733,000	+138.6	51,304,000	+ 68.8	208,595,000	+130.2
1952	137,664,000	+ 41.1	80,235,000	+ 34.3	65,171,000	+ 27.0	283,070,000	+ 35.7
1953	171,900,000	+ 24.9	124,318,000	+ 54.9	88,474,000	+ 35.8	384,692,000	+ 35.9
1954	241,224,000	+ 40.3	176,766,000	+ 42.2	120,131,000	+ 35.8	538,122,000	+ 39.9
1955	308,900,000	+ 28.1	222,400,000	+ 25.8	149,800,000	+ 24.7	681,100,000	+ 26.6
1956	367,700,000	+ 19.0	281,200,000	+ 26.4	174,200,000	+ 16.3	823,100,000	+ 20.8
1957	394,200,000	+ 7.7	300,500,000	+ 6.9	174,000,000	— 0.1	868,700,000	+ 5.5
1958	424,500,000	+ 7.7	345,200,000	+ 14.9	181,300,000	+ 4.2	951,000,000	+ 9.5
1959	445,800,000	+ 5.0	424,200,000	+ 22.9	200,600,000	+ 10.6	1,070,600,000	+ 12.6
1960 †	462,191,000	+ 3.7	469,678,000	+ 10.7	206,930,000	+ 3.2	1,146,272,000**	+ 7.0

* In 1948 FCC reported only "total revenues" (from time, talent and services) from "network programs" and from business "sold directly by stations." Hence figures for that first year of television financial reporting are not comparable with figures for time sales in ensuing years.
**Total includes regional network and miscellaneous time sales not assignable to network, national non-network and local categories.
† 1960 figures estimated by BROADCASTING.

No matter how shaky the economy seemed in some spots in early 1961, broadcasting—as an entity—could look back on 1960 as the biggest revenue year in history. As the tables above and at right show, television and radio recorded bigger time sales last year than in any year of either's history. For television the total was $75 million bigger than the year before, for radio it was nearly $42 million bigger.

These are BROADCASTING estimates of net time sales after all frequency discounts but before deduction of commissions to agencies and station representatives. They are comparable to the records compiled annually by the FCC. The FCC reports for 1960 will not be issued until late in 1961.

Television ▪ In sources of revenue television's biggest gain in 1960 came from national spot advertisers whose time purchases were up more than $45 million. Its next biggest gain was network business, up some $16 million.

For the past several years local business has accounted for only 20% of total television time sales. That proportion was maintained last year.

Radio ▪ For radio local advertisers in 1960 were again the mainstay source of business. More than 60% of radio's sales were made in the home community.

As has been happening each year since 1948—except for a minor upswing in 1957—the volume of radio network advertising declined. But a bottoming-out of the descending curve was indicated. The percentage of network decline was by far the least of any year since 1957.

The 1960 BROADCASTING estimates of time sales were compiled from a survey of a large sample of stations according to a formula that has been used successfully since 1935. Tabulations were prepared by the Washington firm of Sinrod & Tash, certified public accountants.

show a modest gain in total sales for the year.

The broadcast media's two principal sales organizations, the Television Bureau of Advertising and the Radio Advertising Bureau, seemed inclined to subscribe to these general conclusions, although RAB added a more optimistic qualifier to the prediction for radio. RAB felt the radio outlook at the moment is clouded by non-recession factors as well as general economic influences and that if the picture begins to brighten in the second quarter, then radio could wind up the year with a strong advance over 1960.

Television ▪ In television, TvB is looking for overall gains for the full year 1961, but on a somewhat smaller scale than the gains indicated for 1960 over 1959. Only spot television is expected by TvB to make strides comparable to those it stepped off in 1960.

	1959		1960		1961	
	Expenditures (millions)	Percent increase	Expenditures (millions)	Percent increase	Expenditures (millions)	Percent increase
Network	$ 744.5	5.9%	$ 811.5	9%	$ 860.2	6%
Spot	483.6	21.8	522.3	8	564.1	8
Local	266.8	7.4	288.1	8	305.4	6
Total	$1,494.9	10.4%	$1,621.9	8.5%	$1,729.7	6.6%

Here's how TvB currently expects the recession-spanning period from 1959 through 1961 to work out for tv billings covering time, talent and production costs (the 1961 figures are TvB projections; those for 1960 represent TvB estimates based on 11-month data plus projections of December billings, more exact figures on which will not be available for another week or so):

The gains on both network and local tv are expected to fall a couple of percentage points behind those recorded last year. On an overall basis, TvB expects 1961 television billings to move 6% to 7% ahead of those for 1960, as against last year's 8.5% increase over 1959.

Radio ▪ RAB refrained from making any dollar predictions for radio for 1961, explaining that factors having nothing to do with the recession—the bad weather's abnormally depressing effects on retail business, for example —made predictions at this time doubly hazardous. In addition RAB authori-

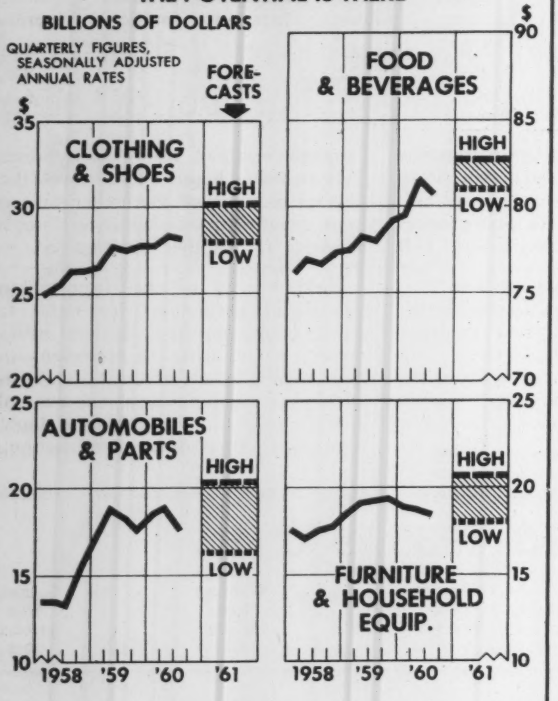
RADIO TIME SALES 1935-1960

Year	National Network	% change from previous year	Regional Network	% change from previous year	National Non-Network	% change from previous year	Local	% change from previous year	Total	% change from previous year
1935 [1]	$ 39,737,867	...	[1]	...	$ 13,805,200	...	$ 26,074,476	...	$ 79,617,543	...
1936 [2]	.....	...	.....	...	.....	...	.....	...	.....	...
1937	56,192,396	+41.4	$ 2,854,047	...	23,177,136	+67.4	35,745,394	+37.1	117,908,973	+48.1
1938	56,612,925	+ 0.7	[2]	...	28,109,185	+21.6	32,657,349	— 8.7	117,379,459	— 0.6
1939	62,621,689	+10.6	[2]	...	30,030,563	+ 6.8	37,315,774	+14.2	129,968,026	+10.7
1940 *	71,919,428	+13.1	1,869,583	...	37,140,444	+23.8	44,756,792	+20.0	155,686,247	+20.5
1941	79,621,534	+10.7	2,752,073	+47.2	45,681,959	+23.0	51,697,651	+15.5	179,753,217	+15.4
1942	81,744,396	+ 2.7	3,444,581	+25.2	51,059,159	+11.8	53,898,916	+ 4.2	190,147,052	+ 5.8
1943	99,389,177	+21.6	6,256,508	+81.6	59,352,170	+16.2	64,104,309	+18.9	228,102,164	+20.0
1944	121,757,135	+22.5	7,612,366	+21.7	73,312,899	+23.5	84,960,347	+29.3	287,642,747	+26.1
1945	125,671,834	+ 3.2	8,301,702	+ 9.1	76,696,463	+ 4.6	99,814,042	+17.5	310,484,046	+ 7.9
1946	126,737,727	+ 0.8	8,043,381	— 3.1	82,917,505	+ 8.1	116,380,301	+16.6	334,078,914	+ 7.6
1947	127,713,942	+ 0.8	7,012,689	—12.8	91,581,241	+10.4	147,778,814	+27.0	374,086,686	+12.0
1948	133,723,098	+ 4.5	7,329,255	+ 4.3	104,759,761	+14.4	170,908,165	+15.6	416,720,279	+11.4
1949	128,903,467	— 3.6	5,994,858	—18.2	108,314,507	+ 3.4	182,144,301	+ 6.5	425,357,133	+ 2.1
1950	124,633,089	— 3.3	6,897,127	+15.0	118,823,880	+ 9.7	203,210,834	+11.6	453,564,930	+ 6.6
1951	113,984,000	— 8.5	8,481,000	+23.0	119,559,000	+ 0.6	214,519,000	+ 5.6	456,543,000	+ 0.6
1952	102,528,000	—10.0	7,334,000	—13.5	123,658,000	+ 3.4	239,631,000	+11.7	473,151,000	+ 3.6
1953	92,865,000	— 9.4	5,192,000	—29.2	129,605,000	+ 4.8	249,544,000	+ 4.1	477,206,000	+ 0.9
1954	78,917,000	—15.0	4,767,000	— 8.2	120,168,000	— 7.3	247,478,000	— 0.8	451,330,000	— 5.4
1955	60,268,000	—23.6	3,809,000	—20.1	120,393,000	+ 0.2	272,011,000	+ 9.9	456,481,000	+ 0.7
1956	44,839,000	—25.6	3,585,000	— 5.9	145,461,000	+20.8	297,822,000	+ 9.5	491,707,000	+ 7.7
1957	47,951,000	+ 6.9	3,709,000	+ 3.5	169,511,000	+16.5	316,493,000	+ 6.3	537,664,000	+ 9.3
1958	42,786,000	— 8.7	3,733,000	+ 0.6	171,939,000	+ 1.4	323,207,000	+ 2.0	541,665,000	+ 0.9
1959	35,633,000	—23.4	.....**	...	188,143,000	+ 9.4	359,138,000	+11.1	582,914,000	+ 7.6
1960 †	34,496,000	— 3.2	.....	...	199,164,000	+ 5.9	389,152,000	+ 8.4	624,830,000***	+ 7.2

[1]Nationwide and regional networks combined.
[2]Data not available.
† 1960 figures estimated by BROADCASTING.

* Figures prior to this date not comparable in all categories.
** Regional network calculations discontinued in 1959.
***Total includes miscellaneous time sales not assignable to network, national non-network and local categories.

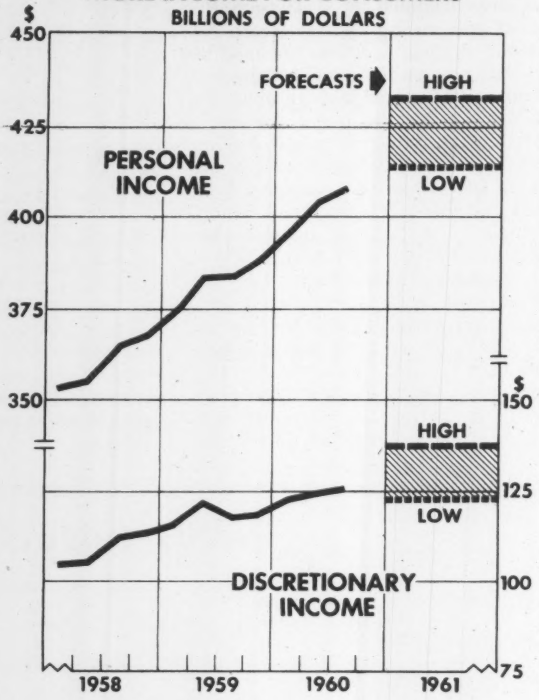
MAJOR MARKETS IN 1961
THE POTENTIAL IS THERE



These four major consumer markets account for roughly three-fourths of all personal spending for goods. In the case of the $80-billion food and beverages market, 1961 spending is likely to exceed 1960 spending even if business conditions were to ease further in early 1961. On the same conservative assumptions, the 1961 market for clothing and shoes would about equal the 1960 market.

A continuation of the present moderate decline in business for another six months, followed by a general recovery, would yield a spending level for furniture and household equipment modestly below the 1960 level; for automobiles, the decline would be considerable. *On the more optimistic assumption of a recovery starting promptly in 1961, a marked improvement should be expected in both categories.*

THE PERSONAL SECTOR IN 1961
MORE INCOME FOR CONSUMERS



Assuming that business conditions continue to decline through the spring of 1961, and then experience a typical recovery, aggregate annual personal income in 1961 may nevertheless be moderately higher than in 1960. If business conditions were to begin recovering immediately, the year-to-year increase in personal income would approach $20 billion.

In 1961, "discretionary income"—the income available after meeting essential living costs and repayment obligations—is likely to be only slightly less than in 1960 if the less favorable of the two assumptions described above should turn out to be correct. On the more favorable assumption, *discretionary income in 1961 may be as much as 10% greater than in 1960.*

Charts from McCann-Erickson

YEAR FOR CAUTIOUS OPTIMISM continued

ties noted that reports from different sections of the country brought widely varying accounts of current business volume, with some stations and some markets riding substantial gains while others lag behind. In general, however, RAB appeared to feel there is a better than even chance that radio business as a whole will show a significant gain for 1961 over 1960.

One of the biggest worries for both radio and television—as for the economy generally—is the automotive question-mark. Nobody expects this mammoth industry's huge headaches to be cured overnight. And there is no one major influence on the national economy which affects radio and television billings more directly than the automobile industry.

On a national basis the auto makers have not cut their radio and television advertising substantially. But they appear to be holding off on new commitments, especially in spot, and observers generally feel that this outlook will not brighten perceptibly for another three or four months. In radio the biggest damage seems to be happening at the local level, where local auto dealers—who as a group represent one of radio's biggest customers—are having such rough going that many have been forced to close their lots.

On the other hand, cigarettes, foods and drugs, cosmetics and some of the other basic staples of tv and radio seem to be virtually recession-proof and their billings continue strong.

The Competition ▪ For whatever encouragement it is worth to broadcasters, newspapers and magazines are hurting more than radio and television. Newspaper lineage hit a peak in the second quarter of 1960, tailed off by about 10% in the third quarter and slipped even further in the fourth, according to the best available figures. Magazines followed much the same pattern, peaking in the second quarter, slipping in the third and then, after a generally unaccountable bulge in October, resuming their slide in November.

By comparison, spot television sales slowed considerably in the third quarter and were soft again in the fourth,

In 1959, **wmca** 570 kc, ranked as one of the top three radio stations in **15 out of 30** regular New York rating reports. In 1960, **29 out of 30.***

*Hooper Radio Audience Index, Total Rated Time Periods—12 Reports/NSI, Mon-Sun, 6 am-12 Mid—6 Reports/Pulse, Mon-Fri, 6 am-12 Mid—12 Reports

59 60 61

wmca THE VOICE OF NEW YORK
wbny THE VOICE OF BUFFALO
rpi THE VOICE OF NEWS
the straus broadcasting group

but according to most experts began to firm up about mid-January and are expected to finish the first quarter of 1961 in a reasonably solid position. There was no indication of any real slippage in network television in either the third quarter or the fourth, although salesmen acknowledge that they are encountering stiffer resistance now and say their first-quarter figures may show the economy's tightening influence.

Radio network billings, which have had rough sledding for years, in good times as well as bad, declined somewhat in both the third and fourth quarters and may not be able to reverse this trend in the first three months of this year, according to general estimates.

Spot radio, which has held to a fairly even course over the past two or three years, with only slight upward and downward variations except for the usual seasonal adjustments, appears to be weathering the storm with no significant ill effects. Some observers thought they saw the start of a decline in the third quarter of 1960, but on the basis of a bounce-back in the fourth quarter they changed their minds and decided that what they had seen was no more than what for spot is a relatively normal variation. Spot sales executives say January and February have been moving at about the same pace as last year.

Difference in Markets ▪ Authorities emphasized that throughout these appraisals they were speaking of broadcast business—whether television or radio—as a complete entity, not of business conditions that might exist in any one station, network or market. Thus one broadcaster might be enjoying the best business in his history while another could be experiencing his worst, as happens regardless of the condition of the general economy.

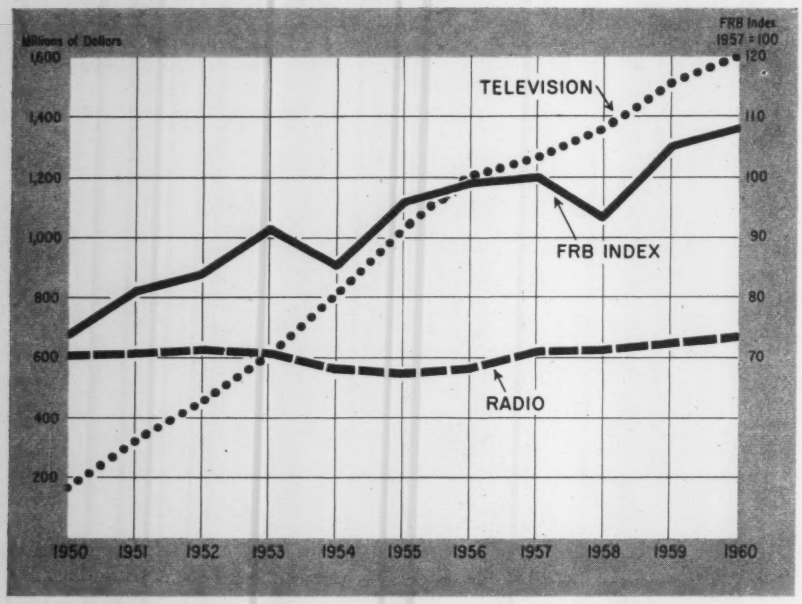
A study of radio and tv performance during prior recessions in the last decade may or may not be helpful in trying to anticipate the effect of the current slide. The present recession is the third since 1950. The first lasted from about July 1953 to about August 1954, while the second, considerably shorter, ran from August 1957 to about April or May 1958.

Radio and television reacted to those earlier dips in opposite ways (see chart at left). The first downturn in the general economy, in 1953-54, injected hardly a quiver into television's steady, year-by-year climb. But radio tailed off and did not regain its 1953 level until four years later.

The second recession of the 1950's, although shorter than the first, was accompanied by an obvious easing off in television's rate of growth. Billings continued to climb, but the rate of ascent was less steep (partly because, aside from the recession, television by 1957 was past its fastest-growing years and approaching its grown-up stage). Radio billings leveled off too, but they lagged less obviously—and recovered more quickly—than they had done the first time.

The current dip, if it moves according to present predictions, will be more akin to the 1957-58 decline than to the one in 1953-54, at least in duration. And the general expectation is that both radio and television probably will react to it in a fashion akin to their behavior in 1957-58, with billings for the year continuing to rise but at a perceptibly lower rate than was the case before the 1960-61 downtrend set in.

For the long range, economists generally are optimistic and, in fact, not much dismayed by the unexpectedly limping start with which the 1960's got under way. They see vigorous growth ahead both for the economy and for advertising as a whole. Moreover they see intensive competition among the makers and sellers of goods and services—in some cases more intensive than they would have predicted a year ago—and that is the sort of climate that makes advertising media salesmen, as well as the creators of advertising, happy to roll up their sleeves.



Are television and radio recession-proof?

Past recessions have had remarkably little effect on advertising expenditures in television and radio. This chart matches the dollar expenditures by advertisers (for time, talent and production) in television and radio with the Federal Reserve Board's index of industrial production year-by-year since 1950.

The 1954 drop in the FRB index caused not the slightest dent in television's rising curve, and radio's decline in that year and the next was caused less by general business conditions than by tv competition.

Similarly the 1958 sag in the general economy had no perceptible effect on tv. The first signs of slowdown in tv's curve occurred two years before at the end of television's first convulsion period of growth. And radio, recovering from the influence of tv, made a slight gain in 1958 despite the faltering of general business.

The chart was prepared from information supplied by the CBS Dept. of Economic Analysis, based on McCann-Erickson estimates for 'Printer's Ink.'

WGAL-TV serves the public interest

DAVID L. LAWRENCE
Governor of Pennsylvania

FRANKLIN V. SUMMERS
Director of Operations for the Pennsylvania Turnpike Commisssion

MRS. RUTH GRIGG HORTING
State Secretary of Public Welfare, Pennsylvania

DR. ERIC A. WALKER
President of Pennsylvania State University

S. K. STEVENS
Member of State Historical and Museum Commission, Harrisburg

Some personalities from the Channel 8 area

DR. CHARLES WILBAR
Secretary of Health, Pennsylvania

JOSEPH A. ABEY
President of Rotary International, Reading

DR. ROLAND A. LOEB
President of Pennsylvania Division of the American Cancer Society

COL. LEROY E. FRAZIER
New Commander of Indiantown Gap Military Reservation

WILLIAM R. DAVLIN
Secretary of Pennsylvania Department of Commerce

who have appeared on WGAL-TV Regional News

MAURICE GODDARD
Secretary of Forest and Waters, Pennsylvania

COL. FRANK McCARTNEY
Pennsylvania State Police Commissioner

KARL MASON
Director of Pennsylvania Bureau of Environmental Health

J. COLLINS McSPARRAN
State Master of Pennsylvania State Grange

DR. CHARLES BOEHM
Pennsylvania Superintendent of Public Instruction

Programs during the past few months

JOHN MORGAN DAVIS (left)
Lt. Governor of Pennsylvania

WILLIAM F. McINTYRE (right)
President of Pennsylvania United Fund

ELIZABETH GARBER
Secretary for the National League of Women Voters, Elizabethtown

WGAL-TV
Channel 8
Lancaster, Pa. · NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

A dramatic spurt in fm development

MORE STATIONS, BIGGER AUDIENCES; TARGET NOW: MORE BUSINESS

The fm broadcasting medium is going only one direction—upward.

This superior national advertising and programming service at last is starting to get what it needs most—a few of the numbers that influence buying decisions of advertisers and agencies.

Fm, 1961 model, can boast one of the most spectacular media gains of recent years: a 70% increase in added circulation in 1960, compared to its 1959 increase.

Last year American factories turned out 905,000 fm-only and fm-am radio sets compared to 540,000 in 1959 and 400,000 in 1958.

And that's really only one part of the story. Possibly 400,000 of the phono radio-tv outfits made last year had fm tuners; another 190,000 custom fm tuners were made and perhaps 100,000 fm sets were imported from Japan and Germany.

To sum it up:

- The number of fm-only and fm-am radio sets turned out annually by U. S. factories has doubled in the last two years.
- About 1.7 million fm-tuning units were put into U. S. retail markets in 1960.

While set production has mounted, the other numbers by which the fm medium is measured have been increasing.

- Local and national advertising revenues are going up steadily but not fast enough to satisfy either timebuyers or stations themselves.
- The number of stations on the air continues to increase, along with permits to build and applications.
- Fm frequencies are getting scarce in top markets; in some there simply aren't any available. Those old-line station operators who had been aloof are getting in while they can.
- Auto fm sets and tuners are beginning to sell. Several are on the market—Motorola, Granco, Blaupunkt, Bendix and Gonset, for instance.
- Fm stations are showing up in Hooperatings in an impressive way.
- Few fm stations are giving up the ghost though many are losing money. They're optimistic about fm and believe in its future.
- More big-name national advertisers are buying fm, but it's not a stampede in any sense.
- New fm network and station groups are appearing.

These trends—and they're generally accepted in the media field—have one notable weakness: They aren't backed by the elaborate research timebuyers demand.

Research and promotion are critical soft spots in fm broadcasting. It's a relatively new medium; its components are fighting, groping and sometimes floundering. There's little money for such luxuries as plastic-bound brochures and stacks of statistics—especially from the national viewpoint.

Yet fm offers a superior broadcast service, with the same coverage pattern both day and night, freedom from noise, market saturation up to 60% and diversified programming.

Variety of Tastes ▪ One of fm's proudest claims, its high-income and well-educated audience, actually backfires in the case of timebuyers interested only in easy-to-buy, mass impact. In the last several years the programming of fm has started to diversify. Added to the good-music operators are hundreds of stations that broadcast variety, lighter music, jazz and even hillbilly and rock 'n' roll. Many stations cover a wide range of programming every day.

In some markets there's claimed to be more listening to fm than to am radio.

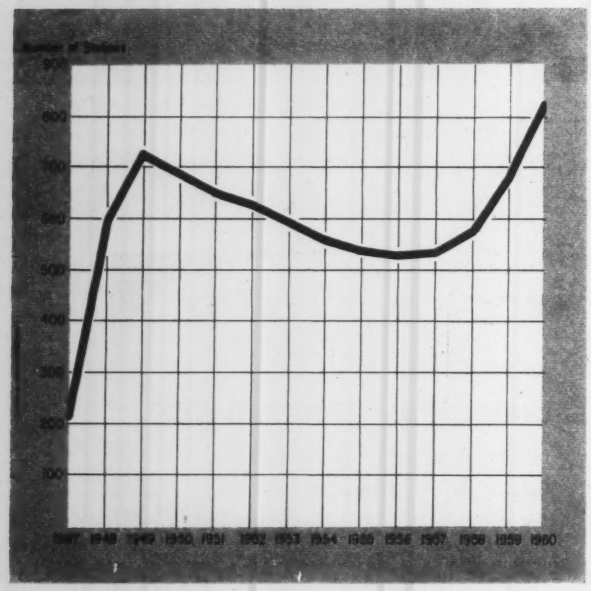
Most agencies know or suspect all this.

"But why aren't they buying our mousetrap?" a station operator asked in a moment of frustration, of which there are many in the fm business.

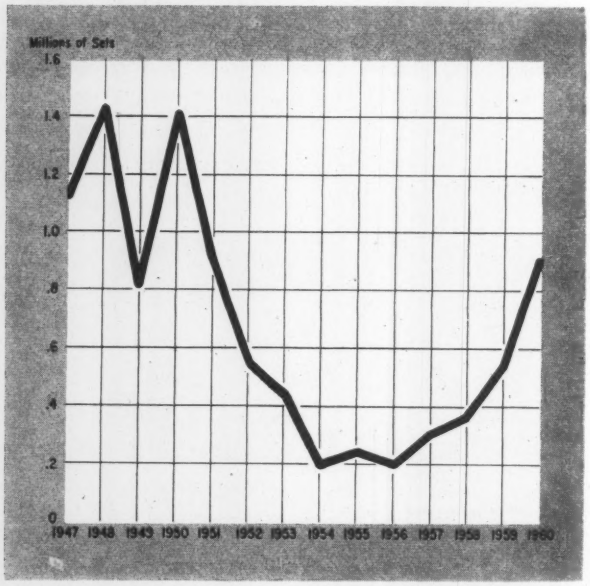
Two years ago BROADCASTING took a cold, nationwide look at the fm medium. Its check of main fm concentration points. ("Have audience, can sell" —fm), a feature of the Feb. 9, 1959 Perspective issue, led to this conclusion:

"Full-toned fm, aristocrat of the radio spectrum, can't break into Madison Avenue's exclusive agency row but there are signs it is gaining recognition.

Fm stations on air at year-end



Fm sets manufactured year by year



Fm's business hasn't caught up with its audience. But fm will have trouble entering agency doors until it comes bearing numbers. . . . Fm broadcasters are trying to convince agencies they can't buy a select, quality audience by the numbers."

An even more extensive look around the nation was taken in preparation for this analysis. Literally hundreds of phone calls and personal interviews were made in an effort to see (1) why fm's cash register still hasn't caught up with its audience, and (2) what's being done about it.

These two questions are mutually inclusive. Not enough research, promotion and selling have been done to sway a large segment of the advertising world.

It's that simple. The product is superb but it's not selling. And it's not selling because fm is a relatively young, fluid, sometimes convulsive and insufficiently organized industry.

"By any standard, fm broadcasting is a growth industry," according to John Degnan, NAB assistant to the radio vice president. "It excites the imagination of its audience, mostly those in the upper economic and educational brackets. This audience is 97% adult with high educational and earning standards. Another boost is expected from stereo-multiplexing."

NAFMB's Problems ▪ The young National Assn. of Fm Broadcasters is sparked by its energetic president, Fred Rabell, of KITT (FM) San Diego, Calif. With scarcely any organization and with scant funds, he has laid the base for a national trade and promotional association. Letters, phone calls, bulletins and contacts have poured out of his office. Next May 6-7 NAFMB will meet preceding the NAB Washington convention. A year ago NAFMB jammed an auditorium during the NAB convention in Chicago. NAB itself provided an afternoon of fm programming that was equally popular. Next May, NAB will observe Sunday, May 7, as Fm Day at the 1961 convention, cooperating with NAFMB.

Industrywide, regional and local promotion are badly needed, done on a scale that will match the professional zeal of am radio, tv, newspaper and magazine exploitation. After all, fm seeks business from the same agency sources. NAB's role is limited to dispensing and gathering information, aside from its all-industry functions. Its publication *FM-phasis* rounds up trade information but NAB lacks funds for major research and lacks authority for sales promotion.

The research shortage is acute. NAB two years ago guessed fm set circulation at 15 million sets. There's no reliable figure anywhere on national fm circulation and only a limited amount of local data. Mr. Rabel and NAFMB are working on a pocket sales tool—a wheel device that will show fm penetration by markets and changes in market and listening patterns.

A marked speedup in cooperative local promotion by fm stations has developed in the last two years.

Public tastes are getting better, due to fm's good music, generally increased interest in serious musical and discussion programs, the improved sound of long-playing records, tape decks on record players and greater appreciation of the arts. Some community antenna tv systems feed free fm music.

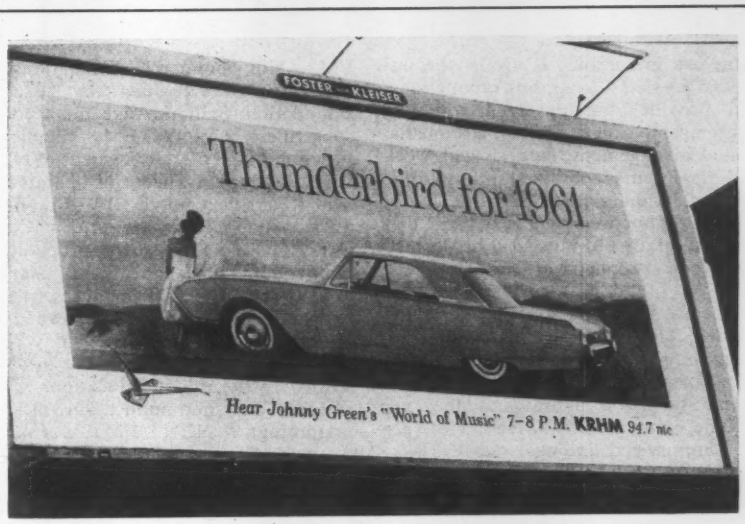
Expanding Circulation ▪ Fm is catering to these tastes and adding more cosmopolitan programming to widen its appeal to the entire audience.

Popularity of low-cost sets is a big factor in expanding fm circulation. For example, Sarkes Tarzian introduced a $19.95 fm set plus a $29.95 fm-am model last year. About 100,000 of them were sold in 1960, many through local distribution by fm stations. Granco is probably the largest maker of low-cost sets. Zenith, GE, RCA, Motorola—all big makers have fm.

Transmitters are moving, too. A recent entry, Industrial Transmitters & Antennas, Lansdowne, Pa., has jumped to the million-dollar mark, with fm transmitters (including private brand) a factor. "We look forward to even further substantial growth in the fm transmitter field," said Bernard Wise, ITA president. Ling-Temco in Dallas has a compact, low-cost, automated fm transmitter with integrated features. Standard Electronics, Collins, RCA and Gates are among transmitter firms selling fm.

The following summary of fm trends and developments indicates important progress in the last two years. It is based on contacts from Bellingham, Wash., to Miami, and from Boston to San Diego plus a study of printed commentaries on this branch of broadcasting.

Fm is still on the way upward. Its



Top talent accepts minimum fee for fm ads

One of fm's newer ideas, developed by KRHM (FM) Los Angeles, features Steve Allen and Johnny Green in programs designed to make leading talent available to local advertisers. Ford Dealers have bought the Johnny Green hour in Los Angeles, San Diego and Phoenix and the dealer group is talking up the series for national syndication by Ford. This billboard promotes the KRHM series. Steve Allen and Johnny Green are charging the station only the minimum AFTRA talent fee, $29.40 in anticipation of possible later syndication.

FM UNITS DOUBLE IN TWO-YEAR PERIOD continued

gains are important. It awaits the improved service that serious broadcasters can provide, the pavement-pounding salesmanship that marks all media, skilled management, earnest staff work and finally the combined promotional push of its individual operators.

Those who predicted years ago that fm would fade out must still be deemed the worst prophets of the electronic era.

Locally fm is having both ups and downs. The current status of the medium is shown by results of a spot check of some of the principal fm markets. The list is partial and does not include many good fm areas. Here are the summarized findings:

New York: Despite admittedly slack business in recent weeks, New York commercial fm operators believe 1961 will be their best year, topping 1960, which one sales manager said was twice as good as 1959. Currently, they think the slow period is temporary and that it's part of the general slowdown affecting all business. By early spring, stations report, the advertisers who were expected to place orders starting in January will be back in force.

Commercial and non-commercial fm stations alike are satisfied with the steady growth of fm interest in the metropolitan New York area—the country's largest fm market—even though some thought the progress of general fm acceptance should have been greater by this date. The variety of available fm programming is indicative of the many types of audiences and points up the generally non-competitive nature of the 20-odd fm stations in and near the city. Each station has its own particular audience and there is little duplication in programming or services, considering the number of stations.

A large number of advertisers has begun to take note of the select fm audience in the area. Surveys put the number of fm homes in the 19-county area at 2.7 million, or 60% of the total 4.5 million homes. The penetration represents 18% of the total number of fm homes in the country. This means that nearly one out of five fm homes is in the New York market. Adding to advertisers' interest are findings by Pulse that show the affluence of the New York fm listener. His average age is 37.5; his average income is $9,500 annually, and he listens to fm an average of 18 hours weekly.

The total number of stations is listed below with a classification of its operation: Full-time duplication of commercial am outlets (WCBS-FM, WEVD-FM, WNBC-FM, WNEW-FM, WOR-FM, WNTA-FM, WPAT-FM and WQXR-FM) and part-time duplication of commercial am station (WABC-FM). Non-commercial fm stations are WBAI (FM), owned by Pacifica Foundation Stations and financed by subscribers; WNYC-FM, duplicates programming of city-owned WNYC; WRVR (FM), owned and operated by The Riverside Church, WBFM (FM), owned and operated by Muzak Corp., and WHOM-FM, a storecast operation. Non-commercial educational stations are WFUV (FM), owned and operated by Fordham U.; WKCR-FM, owned and operated by Columbia U., and WNYE (FM), owned and operated by New York City Board of Education. Commercial and non-duplication of programming: WNCN (FM), a Concert Network Station, and WRFM (FM), which has the same licensee and staff as WWRL, Long Island Broadcasting Co.

Fm listeners in New York are assisted in their program selection not only by the various station program guides, which subscribers get for prices ranging from $1 to $4, but by complete weekly listings in "Cue" magazine. The station guides also render special services to listeners. WRFM, for example, lists the playing time of all selections for listeners with home tape recorders.

The programming by the three commercial, non-duplicating fm outlets—WNCN (FM), WRFM (FM) and WABC-FM, which has separate programming from 6 p.m. to 12 midnight —consists of classical music, ranging from light, familiar classics to the serious and more obscure. Except for a few weekly interview programs, none of the three has conversational programs.

Boston-Providence: A good fm set will pick up at least 15 fine fm signals in the Boston-Providence section of New England, centuries-old art center. Some growth in fm business was appearing at yearend and many station operators look for a substantial gain in 1961.

A consultant at Harvard's famed business school induced a New England account, Monks Bread, to try fm, with the business placed on WPFM (FM) Providence by Livingston Adv. Co. This high-priced bread firm had spent large sums trying to find the right formula. Starting in October it bought 45 spots a week on WPFM, 1 each from 7 a.m. to 3 p.m., five days a week, with low-sell commercials employing organ background. Sales went up 9.6% in the first 10 weeks.

Two networks, QXR and Concert, have long been active in New England. National business is coming in though not with any sort of spectacular spurt. Fm saturation is described as well over 30% in the Boston-Providence area. Public utilities, including New England Telephone & Telegraph Co., buy a good deal of fm time and most of the major banks are on fm or have used it in the last two or three years.

WMTW-FM Poland Springs-Portland, Me., has affiliated with WCRB Boston for programming and as an optional joint sale. WCRB-FM duplicates WCRB programming.

Hartford, Conn., is fast becoming a good fm market. Special newspaper fm editions have appeared and the stations have shown an interest in cooperative promotion.

WCRB-AM-FM carried a special Christmas Day "World of Christmas Music" promotion by the *Boston Globe*, placed by the local BBDO office, repeating an idea of the year before. Only commercial mention came at station breaks during the 17-hour-long program. According to NAB, Samuel S. Rogers, BBDO account executive, said the program enhanced the sponsor's image as a public servant interested in cultural aspects of the community.

Philadelphia: "Fm stations are finally being recognized as competitors to am radio," said Raymond S. Green, general manager of WFLN-FM Philadelphia and its daytime associate, WFLN. The operation started in 1949 as fm only, adding the am outlet in 1958. WFLN duplicates the fm programming during its daylight-only hours. The fm-only night rate is the same as the combination fm-am daytime rate.

Philadelphia fm programming spans the range from jazz on WHAT-FM, 24-hour station, to the concert music of WFLN-FM. The news-music fm format of WFIL-FM, Triangle's separately programmed station, was extended last autumn to WFBG-FM, new fm outlet opened Oct. 1 in Altoona, Pa., and to

COMMERCIAL FM STATION BOXSCORE

	On the Air Licensed	On the Air CPs	CP, Not on Air	Applications	Total on Air, CPs and Applications
Feb. 1, 1959	543	37	127	69	776
Feb. 1, 1960	644	36	170	100	950
Feb. 1, 1961	759	69	212	101	1,041

FIRST in the eyes of adult Milwaukee

The close friendship between Channel 4 and *adult* Milwaukee is reaffirmed by the latest complete ratings for the current television season. They reveal that WTMJ-TV has more *adult* viewers per average quarter hour than any other Milwaukee TV station. And these *adult* viewers are Milwaukee's *buying* viewers. They control the purse-strings in a rich metropolitan area that ranks sixth in the nation in average family incomes over $7,000 . . . where retail sales average over $45,500,000 weekly. So if you're in no mood for "kidding" around . . . if your message is for *adult* Milwaukee, *buying* Milwaukee . . . your best results will come through

WTMJ-TV

THE MILWAUKEE JOURNAL TELEVISION STATION

Represented by: HARRINGTON, RIGHTER & PARSONS — New York • Chicago • San Francisco • Atlanta • Boston • Detroit

FM UNITS DOUBLE IN TWO-YEAR PERIOD continued

WNBF-FM Binghamton, N. Y., WNHC-FM New Haven, Conn., and KFRE-FM Fresno, Calif. National syndication may come next.

John D. Scheuer Jr., of Triangle, said sales activity is starting to bring results. "We're very bullish on fm," he explained. WFIL-FM is "virtually sold out at night" and daytime business picking up, he said. Bell Telephone buys a nightly musical hour seven evenings a week on WFIL-FM. The series started five years ago.

Good Music Broadcasters Inc., headed by Mr. Green, is national representative for 35 stations in the concert music field. He said business is up 15% over a year ago, with advertisers showing more interest.

Chicago: The medium has reached such maturity here that intra-fm competition has become fierce and leading stations now emulate the older am brothers in the game of "rating war." This is the language agencies understand, and buy upon, fm sources explain.

WFMT (FM) made local history in 1958 by breaking into the Hooper "Top Ten" list of local radio (am) stations and it has continued to score since. After Hooper expanded the list to Top Twenty other fm outlets are on the am listings. The fm regulars include Zenith's classical music WEFM, independent 24-hour WFMF ("adult instrumental music") and suburban WEAW-FM Evanston.

Talman Federal Savings & Loan Assn. on Feb. 9 signed for its fifth year of daily 6-8:30 a.m. sponsorship on WFMT. Talman claims to be Chicago's second largest and the nation's tenth largest institution of its kind. Jonathan Pugh, Talman executive vice president, said, "WFMT is still the most productive advertising medium ever used by Talman in terms of traceable response and in relation to its cost." The station cites several national and local accounts.

WXFM (FM), under new management by Howard Grafman, cites several national and local accounts. WXFM (FM) programs about 90% music that ranges from jazz and folk music to Broadway and concert hall.

Sid Roberts, WFMF, which claims to be Chicago's only 24-hour fm operation, cited Chrysler Imperial's 27 fm market buy of last fall (including WFMF) as an example of the medium's maturity.

WKFM (FM), which confines itself chiefly to instrumental standards, semi-classicals and occasional familiar classics, enjoys a list of "prestige advertisers who have been with us for a long period of time." Commercial Manager Dick Stern said that although fm stations generally in that market up until now "have not been receiving a great deal of business from agencies, we are finally obtaining an audience in order to present our story." He sees fm's high standards and programming eventually capturing the am audience and part of that of tv.

WSBC-FM, now on the air a little more than a year, is making its mark with what it calls a "healthy balance" of serious music, folk music, jazz, plays, opera, Broadway shows and readings. A newcomer this year is Plough Inc.'s WJJD-FM, an automated operation under the management of Jim Brassfield. Another serious music operation that enjoys national accounts is WNIB (FM). In lighter vein, WCLM (FM) has just inaugurated a new weekend local format somewhat akin to NBC's *Monitor*.

Buddy Black, whose WEBH (FM) claims it had the "original" format of music and news, said, "We are the most mimicked fm station in the country."

Mr. Black is rather brittle in his feelings about agency-representative failure to recognize the value of the fm market. He wants them to "get off their fat salaries and do something for the medium that is no longer a step child but a full-grown individual that has caused more interest in broadcasting than they care to believe."

WDHF (FM), which started in March 1959 and now programs show tunes, light classics and other popular fare, got that way by studying the perpetual inventory at the record store of its owner, James DeHaan.

Fm set ownership is now pushing 1 million for 42.9% saturation and the station population has grown to two dozen outlets, including noncommercial, educational and religious stations. All class b channels are in use and suburban class a assignments are being quickly gobbled up.

Business on the leaders is reported good, including some blue chip major advertisers placed through the big-name agencies. Others, though reluctant to admit it, still are struggling to establish economic footholds.

Some stations still duplicate their am counterparts, including CBS-owned WBBM-FM and NBC-owned WMAQ-FM. ABC-owned WENR-FM programs separately. Chicago newspapers are devoting more attention to fm news now. Fm program guides are popular; WEFM and WFMT publish their own.

Washington-Baltimore: The nation's capital and its neighbor, Baltimore, provide all any listener could ask in varied programming—from the longest-hair music to pure jazz and hillbilly. This is another of the areas where a score or more fm signals can be picked up by the average set.

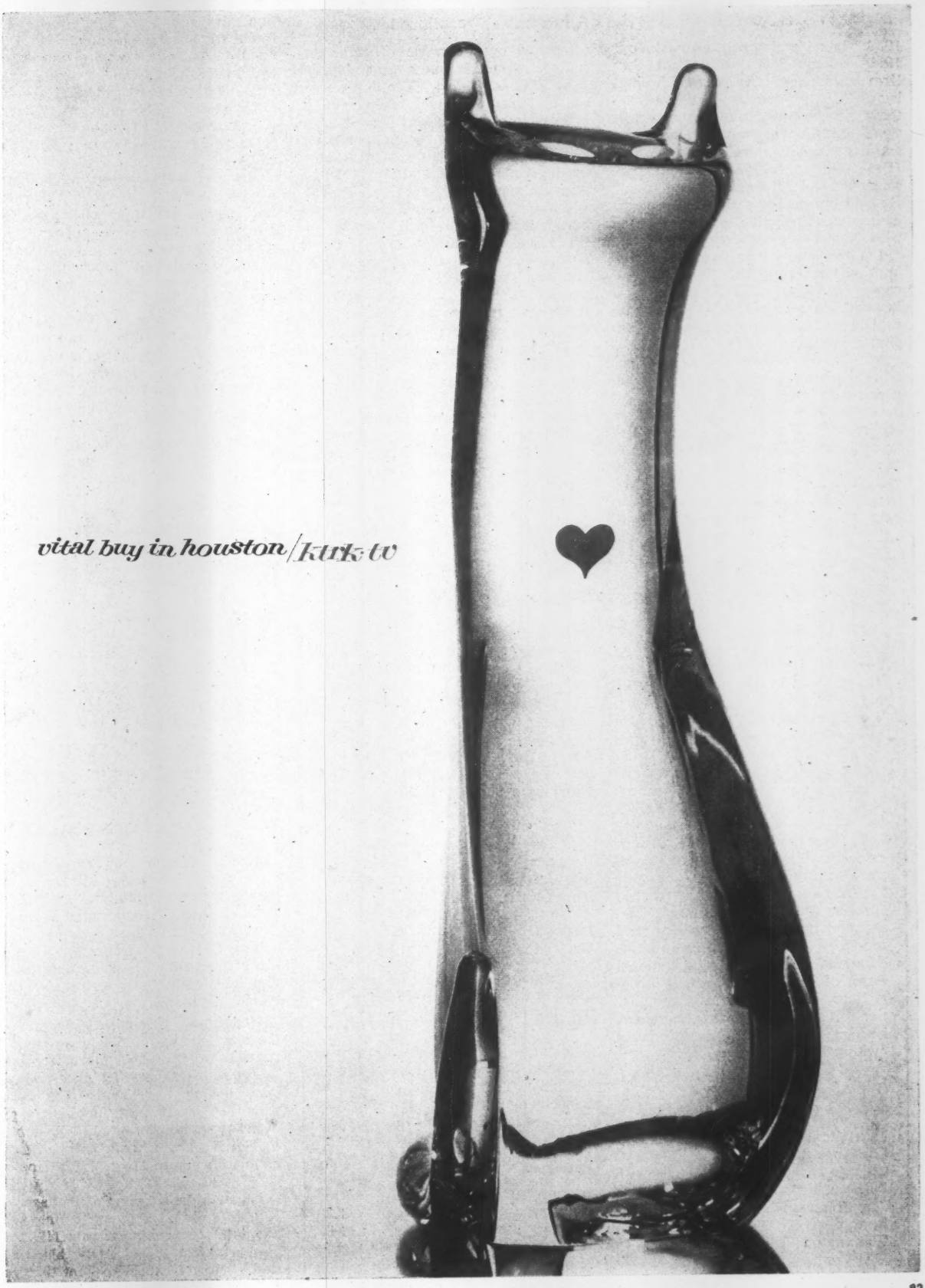
One of the oldest of the separately programmed stations, WITH-FM Baltimore, reported its 1960 business was well over 1959 which in turn exceeded

Supermarket chain buys Houston fm package

Henke & Pillot, division of Kroger Co., one of the nation's giant supermarket chains, is using KHGM (FM) Houston for hard-sell promotion of grocery items as well as institutional copy. The account was placed by Aylin Agency, Houston.

The contract calls for purchase of all daylight time every Thursday, 6 a.m.-5:25 p.m., covering the months of January and February.

Left to right: Harold Hajovsky, advertising manager for the 24-market Henke & Pillot chain; Jo Moore, Aylin Agency; Paul E. Taft, owner of KHGM.


vital buy in houston/KUHT tv

FM UNITS DOUBLE IN TWO-YEAR PERIOD continued

1958. "And we hope to double our 1960 volume this year," said Sam Kravitz, manager. Several new fm outlets are in the market. WITH-FM is the QXR Network outlet, picking its signal off the air from the northeast and making it available to WASH (FM) Washington. Mr. Kravitz considers 1961-62 "fm's years of decision." He said he's finally seeing the progress he has been predicting for several years, with more agency-advertiser interest.

Fm has enjoyed a lot of help from improved record-players, better record processing along with tape masters, and low-cost fm sets, according to Everett L. Dillard, engineering consultant, fm pioneer and operator of WASH (FM).

Mr. Dillard feels fm station programming, particularly in the musical field, is ahead of public response but he sees the public rapidly catching up with the service. "Fm is economical to operate," he said. "It needs no multiple antenna arrays or directional equipment. It provides a healthier climate for development. Signal patterns reach out 30 miles or more, extending beyond suburbs now out of range of some am stations as market limits are widened."

Mr. Dillard added, "The day we get the numbers we'll whip them. We're getting closer every year."

Indianapolis: Fm interest in Indianapolis picked up last year with entry of the Time Inc. station, WFBM-FM, into the market. Shirl Evans, WFBM-FM manager, introduced 24-hour operation last Dec. 1, a year after the station went on the air. Variety in music is offered in the 1-6 a.m. period, with news headlines every 20 minutes between 6-9 a.m. as well as news in depth. WFBM-FM is billed as "The Golden Sound of the Middle West."

The station broadcasts "custom-created adventures in sound" from 6:30 p.m. to 1 a.m. Mr. Evans estimates circulation in the area at 205,000 sets, with 26% of homes fm-equipped. An active regional account is North Woods coffee. Boeing Airplane Co. bought time to promote its engineering recruiting plan.

WIBC-FM went on the air last year. Next will be WISH-FM but its completion awaits milder weather. "We've found fm interest growing," said Robert B. McConnell, vice president-general manager of the Corinthian outlet. He added, "This is no longer a hobby or plaything. The number of grants is increasing. We should be in fm if we're going to have a complete broadcasting service."

Asked if WFBM-FM is in the black, Mr. Evans said, "We're on the way. Indianapolis has 31% penetration. We have made progress in a year." The station has issued certificates to advertisers as part of its promotional campaign. A January survey by WFBM-FM showed a 92% increase in local set sales last year, with 80,000 estimated fm homes in Marion County.

Detroit: If every city had the fm enthusiasm that marks the Detroit audience, the better-sound medium would be giving am radio a bad time. Two years ago there were 10 commercial stations in Detroit; today there are 16 on the air and two on the way.

A survey conducted by the research department of Michigan State U. for WLDM (FM) showed 52% saturation, according to Harold I. Tanner, president-general manager of this highly profitable operation. Figuring on a 60-mile radius, he said 846,032 sets are within the effective signal area. WLDM is increasing its power from 20 to 165 kw and buying two new transmitters.

Set sales are at a peak, he said. Auto sets are becoming popular in this motor-minded market. Ford installs fm as original, optional equipment in its higher-priced models. Detroit is buzzing with rumors that General Motors will introduce a Delco fm auto set.

The prestige Fred Sanders Store (baked goods, candy) recently placed a $20,000 spot account on WLDM. BOAC has been on the station two years; a brief Columbia Record Club campaign brought 850 new members in a month. Detroit Edison has renewed for the eighth year. The giant J. L. Hudson Co. department store has a weekly WLDM hour.

Two Detroit newspapers have caught the enthusiasm. The *News* carries fm highlights daily and the *Free Press* has a weekly summary in its Sunday issue.

Houston: With eight stations now on the air, and two on the way, Houston provides one of the most significant examples of fm's swifter pace. All stations belong to Houston Fm Assn., which holds frequent lunches as part of a promotion program high-spotted by Fm Week at Christmas time. Latest circulation figure claimed for Houston is 163,000 sets.

Dave Morris, general manager of KQUE (FM), is "very enthusiastic" about this new adjunct to KNUZ. "I gave it a year to get in the black," he said. "Now I expect to beat that goal

Penetration pushes past 40 % mark

Fm set penetration in major U. S. markets is 43.5%, according to a composite of 16 Pulse studies conducted in 1959-60 and compiled by National Assn. of Fm Broadcasters. The Pulse data show 56.5% of fm homes listening sometime each week; 51.3% listening every day; 13% multiple fm homes; 10% offices and business establishment with fm sets.

Last month Pulse started quantitative fm surveys in six or seven markets, according to Lawrence Roslow, associate director. The surveys will show for individual stations the average number of fm homes reached for the average quarter-hour; total number reached daily, weekly and monthly. A formula for quantitative data was worked out with National Assn. of Fm Broadcasters.

Here is the NAFMB compilation of available metropolitan market penetration and fm homes figures (within last three years):

	Market Penetration, %	Fm Homes
New York	57.1	2,481,561
Los Angeles	48.7	1,802,246
Chicago	41.9	791,491
Philadelphia	36.3	435,600
San Francisco	47.3	416,665
Boston	49.9	334,779
Washington	41.0	232,437
Pittsburgh	27.6	178,185
Cleveland	34.1	171,420
Portland	46.1	128,803
Buffalo	33.4	117,447
San Diego	36.4	116,578
Houston	29.8	106,421
Cincinnati	26.9	91,774
Kansas City	29.6	91,114
Miami	31.7	87,330
Providence	35.1	85,422
Milwaukee	22.1	76,432
Minneapolis-St. Paul	16.9	74,833
Rochester	33.1	66,789
Denver	37.4	62,431
New Orleans	24.1	59,806
Albany	33.1	57,246
Dallas	20.7	55,186
San Antonio	17.1	28,134

The Pulse Inc. submitted its newest figures, compiled in 1960 for 12 markets, as follows:

	%
Cincinnati	29.1
Colorado Springs	24.2
Nashville, Tenn.	7.8
Johnstown, Pa.	28.5
Harrisburg, Pa.	13.0
Eau Claire, Wis.	17.7
Akron, Ohio	26.6
Denver	38.5
Sacramento, Calif.	27.0
Houston	31.2
Atlanta	19.2
Minneapolis-St. Paul	20.5

THAT WCKY SURE ties up CINCINNATI

Ties it up in knots. Ties up traffic-time with the big sound of music-and-service on the Will Lenay and Leo Underhill shows. Ties up hundreds of thousands of listeners every day, twenty four hours a day, throughout the Cincinnati Tri-State Area. Nielsen proves WCKY ties up a million-aire audience in a billion-aire market; Standard Rate proves it ties down a pennies-per-thousand cost. The salesman from AM Radio Sales has the facts-and-figures that prove that 50,000 watt WCKY ties a big red ribbon around Cincinnati.

WCKY-RADIO IS SOME BUY
50,000 WATTS • CINCINNATI

by six months." He landed a high-priced bread account Feb. 2, moving him to say, "That made eight new contracts in 10 days." He tailors complete promotion programs to each account. KNUZ has one full-time salesman and a programming staff of five. Easy-listening music is featured. "This is the kind of am station I would like to run," Mr. Morris said.

Houston's entry into the fm scene as a major factor began three years ago when KFMK (FM) and KHGM (FM) were added to two local am duplicators. More were added in 1959 and by mid-1960 the city was one of the most fm active spots in the nation.

An unexpected entry into Houston's sponsor list in January was the Henke & Pillot division of Kroger Co. supermarket chain, which bought all Thursday daytime hours on KHGM (FM) for January and February (photo page 82).

Kansas City: Kansas City has an active promotional group, Fm Broadcasters of Greater Kansas City. Last September a 17-minute slide-sound film in color, depicting fm's growth, was shown agency, advertiser and media executives. The showing was a success, according to Chris J. Stolfa, commercial manager of KCMO-FM and chairman of the association. A follow-up mailing was added. Oct. 2-8 was celebrated as Fm Radio Week in Kansas City. Five commercial stations are operating.

Fm penetration is described as now nearing 40%. All this activity reached out 60 or 70 miles to Topeka, where some fm signals come in from the east. Recent public comment induced one of the oldest Kansas stations, WIBW, to enter fm, according to Thad Sandstrom, general manager.

Newest addition to the Kansas City fm market will be WDAF, another longtime am outlet. Equipment is on hand and a winter target date has been set. A new outlet, KBEY-FM, went on the air in January, featuring good music. A fifth commercial outlet is due next summer. David Green, vice president of KXTR (FM), said an increasing number of institutional-minded advertisers are going into fm. He estimated local advertisers spent over $100,000 on the four commercial stations that operated last year.

Pacific Coast: Up and down the three Pacific Coast states fm is growing, with Los Angeles, San Francisco and San Diego the spots of highest interest. Sacramento and Fresno, along with other markets, are feeling the impetus.

Fm is here to stay in Los Angeles, 25 commercial operators insist. It's a tough life for many of them because of the extensive and intensive competition, despite the estimated 1 million fm circulation. While business isn't rolling in, it's easier to get than was the case a year ago.

One Los Angeles fm salesman put it this way: "Less than two years ago when I called on agencies I had to explain what fm was and who, if anyone, ever listened. Today I get right down to time selling and sell fm just as I would am, aside from the difference in programming and signal. Buyers know what it is and many are fm fans."

Late last year fm stations felt the general dip in Southern California business, but several stations wound up the year in the black. All sorts of business firms are buying fm, especially those catering to the upper half of the family income bracket where the music and softer-selling commercials are especially appreciated.

Of the 25 commercial fm stations in Los Angeles, eight are entirely or largely duplicating am programs and 17 are exclusively fm.

North American Van Lines tested fm last year and found it produced a greater volume of long-distance hauling than other media. This led it into other fm markets across the country. Savings and loan companies and auto dealers are big buyers of fm.

A significant trend in programming was developed by KRHM (FM), which has across-the-board shows featuring Steve Allen and Johnny Green in programs that have gone into syndication. Ford Dealers of Southern California, sponsoring Johnny Green's *World of Music* on KRHM, have added Phoenix and San Diego and are urging Detroit to make the series a national vehicle.

San Francisco continues to be one of the leading fm markets with 23 fm stations serving the immediate area—17 of them separately programmed. Gary M. Gielow, president of San Francisco Bay Area Fm Broadcasters Assn., said the latest Pulse saturation figure is 47.3%, one of the nation's highest.

Mr. Gielow called the fm association's local Fm Month promotion, Feb. 19-25, one of the most extensive in the industry.

Fm day has 18 hours with peak in afternoon

The typical fm commercial outlet is on the air 18 hours a day, with peak audiences between 4:30-6 p.m. and 7-9 p.m., according to Sidney J. Wolf, president of Fm Broadcasting System Inc., Chicago. FMBS has 71 affiliates around the nation. Mr. Wolf also heads Keystone Broadcasting System, am network.

Recognizing the need for nationwide fm data, he has conducted several surveys along with coverage-listening studies. These are used as the basis for profiles of affiliated fm stations. "We are finding a rising interest and enthusiasm for fm among national advertisers," he said.

Two out of every three fm stations report between 31% and 50% fm saturation in their markets, the FMBS research showed, with highest penetration, 60%, in New York City were (WRFM (FM) is the affiliate.

At-home tunein runs between six and seven hours, according to the survey. Some affiliates reported all-day listening (27% of listeners in Seattle, according to KLSN (FM). Out-of-home listening is gaining fast, Mr. Wolf said, as business firms install fm sets.

In analyzing programming, FMBS figures show good music 44%, popular music 15%, symphonic 33%, religious 6%, special events 2%, news—average of five five-minute segments per day.

Shorter hair in vogue in San Antonio

The way fm's dependence on long-hair music is dwindling in favor of a broadened audience appeal is shown in a November Pulse in San Antonio. This showed 40.3% prefer to listen to popular music of fm, compared to 22.2% for classical, 21.4% for smooth-soft music, 16.3% for semi-classical and 7.4% for jazz.

Even if semi-classical and classical are combined, popular music holds its lead. If jazz is included, the score stands—47.4% for popular and jazz; 38.5% for classical and semi-classical.

In San Antonio, incidentally, three out of four fm listeners cite superior sound/superior reception as the main reason they listen to fm. Jack Roth, general manager of KITY (FM), began serious promotion of the decade-old fm outlet last June in a three-station fm market, setting up separate sales and program departments. The reason: "People were talking a lot about fm."

"We were in the black within 30 days," Mr. Roth said. Accounts include Hamilton Watch. Fm penetration in San Antonio is 21.5%.

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Your future will be **SUNNIER . . . MONEY-ER!**

Your **SPOT** will be the **SUN SPOT** the **FUN SPOT!**

Your **MONEY MAKERS** will do just that . . . for you!

Your **TOP SECRET** will cause more tune in and tune up . . . **YOU** to be talked about and talked up . . . with **SOUND OF THE CITY** **TOP SECRET** is **YOURS!**

PAMS PRODUCTIONS OF DALLAS

3123 KNOX ST., DALLAS 5, TEXAS • PHONE LA 6-7721

Why don't stations tell how good they are?

AGENCIES FAVOR FM BUT WANT PROOF OF AUDIENCE

The men who really know their numbers, agency timebuyers, want more and better circulation figures from fm broadcasters—a lot of each.

A dozen agency executives, some of whom would not be quoted, agreed they would not accept fm as a major national medium until they can get up-to-date and accurate data on the number of fm sets in circulation, the number of fm families in larger markets, the amount of tune-in and specific market data.

Many timebuyers are friendly toward fm and are following the medium's development. However, a majority tend to shrug off fm as a good type of signal providing good music to a selective audience. The qualitative data showing the traits of fm's upper-crust audience are widely accepted. But this very trait convinces many timebuyers that fm is a deluxe service aimed at a desirable but limited segment of the populace.

"Where are the reps?" one agency man asked. "If fm is so wonderful why aren't the reps hounding us?"

Another asked, "Why don't stations get off their behinds and tell us how good they are?"

"Let's see their cost-per-1,000," said a third.

This poses a dilemma to hundreds of fm operators who can't afford the luxury of Madison Avenue selling but who would give two bays off their 800-foot antenna for the fun of signing some national business.

Where are the reps? They're mostly waiting for fm's numbers to catch up with the enthusiasm of its operators. There are a number of specialized reps —Good Music Broadcasters Inc., Heritage Reps and Fine Music Hi-Fi Broadcasters, for example. Representation-sales functions are also performed by Fm Broadcasting System (fm cousin of the am Keystone Network), QXR Network and others. Many of the leading national reps are giving fm a closer look than their spokesmen will admit in public.

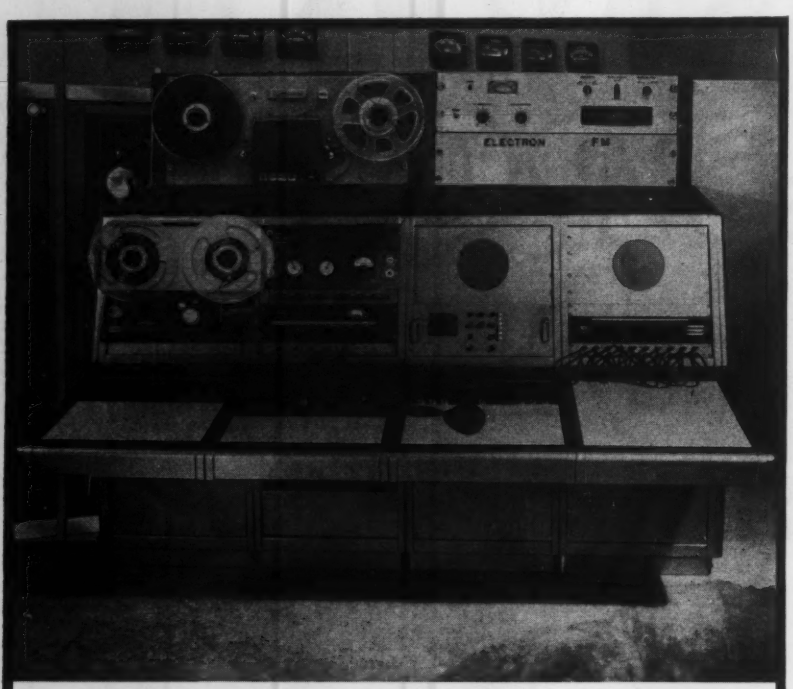
Among agencies active in fm are J. Walter Thompson Co., N. W. Ayer, BBDO, Donahue & Coe, Joe Gans Adv., Erwin Wasey, Ruthrauff & Ryan, Grey and Fuller & Smith & Ross.

Blue Chip Accounts ▪ Some of the national accounts in the New York market in the last two years: Steinway pianos, Hamilton watches, Chrysler Imperial, Northwest Orient Airlines, KLM, BOAC, Lufthansa, Pan American, Matson Lines, Tuborg beer, Lowenbrau beer, *Time* magazine, Benson & Hedges cigarettes, Ford Dealers Assn., Columbia Records, Eico, Zenith, Reeves Soundcraft, Everest recording, United Artists recording, Westinghouse, General Electric, Knabe pianos, Grace Lines, Florman & Babb (recording tape), Cartier Inc., Telemann Society, Hudson vitamins, *Harper's* magazine, Standard & Poor and Rek-O-Kut turntables.

Many of these are prestige accounts serving a higher-income audience. Many of them have success stories to tell about fm results. But the flow of top national advertisers into fm is slow and mostly they have gone into the top 25 markets.

The most active research firm has been Pulse, which has conducted surveys in two dozen top markets. Last month Pulse started a regular fm survey service which Lawrence Roslow, associate director, said already covers six markets with others expected to follow. The new service will supply daily quarter-hour averages 6 a.m.-6 p.m. and 6 p.m.-midnight as well as daily, weekly and monthly cumulative figures. National Assn. of Fm Broadcasters was active in developing this new research.

Alfred Politz has done qualitative surveys for the Heritage Station group. C. E. Hooper Inc. has discovered fm stations appearing all over its radio



ANNOUNCING – ELECTRON CORPORATION'S COMPLETELY AUTOMATED FM STATION!

- COMPLETE AUTOMATION
- 24-HOUR ULTRA-HI-FIDELITY PROGRAM SERVICE
- SINGLE ANNOUNCER-ENGINEER OPERATION
- COVERAGE THAT SATURATES
- MEETS ALL FCC SPECIFICATIONS

This complete FM station package has been developed to provide a turn-key installation at a minimum of time and expense. High quality, rugged components are used throughout.

Write or wire for specifications and competitive pricing today!

ELECTRON CORPORATION

BOX 5570 ● DALLAS 22, TEXAS ● ADams 5-3424

SUBSIDIARY OF LING - TEMCO ELECTRONICS, INC.

WMAR-TV VIEWMANSHIP IS THE BIG DIFFERENCE!

The Top Local News Program!
DAVE STICKLE and
"THE SEVEN O'CLOCK FINAL!"
(7:00 P.M. Monday through Friday)

REACHES MORE HOMES THAN ANY OTHER BALTIMORE NEWSCASTER!*

The Top Network News Program!
"DOUG EDWARDS With The News"
(7:15 P.M. Monday through Friday)

REACHES MORE HOMES THAN ANY OTHER NETWORK NEWSCASTER IN THE BALTIMORE AREA!*

MORE PEOPLE IN MARYLAND WATCHED THE PRESIDENTIAL INAUGURATION ON WMAR-TV Channel 2 than all other Baltimore area television stations COMBINED!**

WALTER CRONKITE, WELL-KNOWN ANCHORMAN ON (CBS) COVERAGE OF THE DEMOCRATIC AND REPUBLICAN CONVENTIONS, ELECTIONS AND INAUGURATION and M.C. on "Twentieth Century", "Eyewitness to History" and other programs was recently named "THE OUTSTANDING TELEVISION PERSONALITY OF 1960" by The Advertising Club of Baltimore.

*ARB Dec. 1960, Nielsen Dec. 1960 Reports **ARB Special Inauguration Day Survey

In Maryland Most People Watch

WMAR-TV

SUNPAPERS TELEVISION - BALTIMORE 3, MD. CHANNEL 2

Represented Nationally by the KATZ AGENCY, INC.

the key to successful "automatic programming" is PROGRAMMING!

Every radio station operator knows it. That's why astute broadcasters are hailing the new automated radio programming by Magne-Tronics.

For Magne-Tronics top quality programming, on tape, consists of outstanding "name" musical productions from both sides of the Atlantic. Almost 80% of the music is popular and popular-concert, pleasingly balanced with symphonies, vocals and, of course, seasonal and holiday numbers.

PROGRAMMING WITH INFINITE VARIETY

Magne-Tronics music comes in ten 8-hour reels. A new reel added each month keeps the schedule fresh and exciting . . . continually builds your library. The interspersing system in the equipment enables stations to achieve infinite variety in the sequences of the numbers.

PROVED, FAMOUS-MAKE EQUIPMENT AVAILABLE

Specially designed, famous-make equipment (available, if required, through Magne-Tronics) provides continuous, trouble-free automated radio programming — including commercials and announcements.

Yes, with Magne-Tronics you get all the economies of automated broadcasting, **plus** radio programming that gives a lift to your schedule. And priced for economy-minded budgets!

Write today for full details . . . audition tape — and exclusive rights in your market.

*Be sure to look into the Magne-Tronics background music service which broadcasters are finding a valuable station asset. Exclusive franchises in preferred markets still available.

Magne-Tronics, INC.
49 West 45th Street, New York 36

In Canada: Instantaneous Recording Service, 42 Lombard St., Toronto 1, Ont.

Hooperatings (see Hooper story page 92). Many stations have used university research departments and business schools to provide circulation and qualitative data.

The Numbers Game ▪ The big agencies, however, keep wanting numbers comparable to those supplied by am radio, television and print media. They wonder why fm broadcasters can't get organized and produce uniform national numbers. NAFMB has taken steps in this direction under the leadership of Fred Rabell, of KITT (FM) San Diego.

Agency interest is increasing, but not fast enough to suit fm stations. Hundreds of buyers are fm fans and like the medium but they get down to hard facts at the office and they think of it as a narrow, specialized medium.

"Fm must be approached in a commercial way," said Alice Wolf, N. W. Ayer timebuyer. "There must be some way to make it succeed," she pondered, adding, "but of course you know there's more advertiser interest and fm buying every year." But she suggested fm programming should be more diversified. "It's not good for all accounts," she said. Among Ayer fm clients are Hamilton Watch and Steinway. Michigan Bell has been showing interest in fm.

Edward C. Fleri, media supervisor of BBDO, New York, said, "The calibre of the fm audience is due to the programming, not the physical facilities." As to numbers, he said, "We need audience data. What are stations delivering? Are people listening? The audience profile information is good but there is little research reflecting the size of the audience."

Ray L. Stone, radio-tv timebuyer at Maxon Inc., New York, described fm's progress in the last two years as "spotty." He said, "The faults that existed two years ago are still there—lack of selling, promotion, education and research."

He said the test of fm will come with keyed-response campaigns in which both results and cost-per-1000 are matched with newspapers, television, magazines and other media. The Maxon agency is not currently buying fm. About a year ago it bought some fm time from General Electric.

'Disappointed' ▪ Joe Gans, head of the New York agency bearing his name and a longtime fm booster, is "frankly disappointed because fm hasn't fulfilled its potential." He contends fm should supply a needed service midway between tv and am programming, adding that the public wants more than good music.

Mr. Gan's agency has been described as one of the heaviest buyers of fm advertising in the country. Among current accounts are *Harpers* in over 50 markets, *American Heritage* magazine, *Time* magazine, and Cadie Products.

Two years ago Mr. Gans was con-

"RCA Color TV Tape... Equal of Color Live!"

—says William B. McGrath, V.P. and Managing Director, WHDH-AM, FM, TV, Boston

"Here at WHDH-TV we are enjoying great success with our RCA Color Television Tape operation. Taped programs, commercials and special events sparkle in color. We find color *tape* the equal of color *live*—and with the convenience and ease that only RCA TV Tape can give.

"RCA Color TV Tape Recorders have completed our RCA color facilities. We do all our local programs in color. By adding the client convenience of television tape to the new dimension of color, we have an unbeatable combination for success."

RCA Color TV Tape Recorders are proving themselves in installations like WHDH because they are designed for color. Picture quality is virtually built in, thanks to multiple monitoring checks. You can check through the entire system for the very best picture. Precision head-wheel interchangeability for color, too, means you can play back tape on any machine, regardless of where it was made.

More and more broadcasters are specifying RCA TV Tape for color operation because it is part of a completely matched line of color equipment available from one single source—including color TV tape recorders, studio color cameras, 3-V film cameras and projectors, color monitors, switching and special effects. They find service before and after the sale of the kind that only RCA with its broad background in color television can perform.

Find out how you can get live color quality with tape convenience. See your RCA Representative. Or write to RCA, Dept. RC-22, Building 15-1, Camden, N. J.

RCA

The Most Trusted Name in Television

RADIO CORPORATION OF AMERICA

QXR FM NETWORK

... the nation's biggest FM radio network, reaching a quality audience for quality advertisers in major metropolitan markets with New York Times news and the good music format of WQXR, America's Number One Good Music Station.

●

Albany-Troy, N. Y. WFLY-FM
Allentown, Pa. WFMZ
Baltimore, Md. WITH-FM
Binghamton, N. Y. WKOP-FM
Boston, Mass. WXHR
Buffalo, N. Y. WGR-FM
Hartford, Conn. WCCC-FM
Ithaca-Elmira, N. Y. WRRA-FM
Jamestown, N. Y. WJTN-FM
Olean, N. Y. WHDL-FM
Philadelphia, Pa. WDAS-FM
Poughkeepsie, N. Y. WKIP-FM
Providence, R. I. WPFM
Rochester, N. Y. WROC-FM
Southern New Jersey WSNJ-FM
Syracuse, N. Y. WSYR-FM
Utica-Rome, N. Y. WRUN-FM
Washington, D. C. WASH-FM
Worcester, Mass. WTAG-FM

Non-interconnected group

Chicago, Ill. WFMF-FM
Cleveland, Ohio WDOK-FM
Detroit, Mich. WLDM-FM
Indianapolis, Ind. WFBM-FM
Kansas City, Mo. KCMO-FM
Los Angeles, Cal. KCBH-FM
Miami, Fla. WWPB-FM
Milwaukee, Wis. WFMR-FM
Minneapolis, Minn. KWFM-FM
Norfolk, Va. WRVC-FM
Pittsburgh, Pa. WLOA-FM
St. Louis, Mo. KCFM-FM
San Diego, Cal. KFSD-FM
San Francisco, Cal. KAFE-FM

●

Ask to see our new slide presentation on the amazing growth of FM radio.
Call or write us today.

THE QXR NETWORK

229 West 43 Street, New York 36, N.Y.
LAckawanna 4-1100

vinced fm's future was "absolutely rosy," with possibility of a "boom" in four or five years. His February 1961 view is about the same. "Fm stations must have more than music," he told BROADCASTING. "Their programming often isn't up to par. But I'm still enthusiastic about fm's future." He reminded that the audience is growing despite the lack of promotional help from manufacturers.

"Fm can't be bought on a cost-per-1000 basis," he said. "It can't be bought by the numbers, by a nose count or by sets sold." He's encouraged by signs of a "mass-media approach" through trade association activity and low-cost sets.

Walker-Rawalt, national representative firm, now represents 28 major market fm stations (selling individually or as a group), Quality Music Fm Stations. All are located in the first 50 markets, according to C. Otis Rawalt, vice president.

"Fm got off the ground in 1960 and 1961 is even better,' Mr. Rawalt said. "Our fm billings for the first two months of this year are ahead of the first quarter of 1960. That's the direction radio is moving—into fm. Advertisers are showing more interest. They know their commercials can get good exposure."

Mr. Rawalt noted a trend toward separate programming by fm adjuncts of am-fm operations. He predicted several other representatives are getting ready to move into fm. "The trend is turning," he added. "Fm stations are starting to sell harder and are contacting national advertisers."

Hooperatings beginning to show fm listeners

All of a sudden fm is developing conspicuous numbers symptoms. While factory set sales zoom 70% in a year and the number of stations increases, fm still faces the demand of agencies for ratings and cost-per-1,000 data—numbers that are consistently applied to the purchase of advertising.

The newest development that has come in recent weeks, according to Fred H. Kenkle, of C. E. Hooper Inc., is the appearance of one or more fm stations in a score of metropolitan Hooperatings.

"One year ago they rarely showed," Mr. Kenkle said. "Now they have ratings in a score of cities. A 5 or 6 rating isn't unusual any more. We're terribly conscious of fm in the last two months and fm stations are starting to subscribe to our service."

Among cities where fm stations are appearing in Hooperatings are San Francisco, Chicago, Houston, Indianapolis, Pittsburgh, Los Angeles, Albany, Syracuse, Washington, Toledo, Wilmington (Del.), Allentown (Pa.), Cleveland, Kansas City, Lansing (Mich.), Lincoln (Neb.), Denver, and Bakersfield, San Bernardino and Sacramento (Calif.).

Audience too is superior, Politz reports

Fm families are the best families for advertisers, according to a 1960 survey conducted for Heritage Stations by Alfred Politz Media Studies in five West Coast markets.

The Politz firm based its findings on the type of audience reached per advertising dollar spent in the fm medium. Here are the Politz fm breakdowns as announced by Heritage:

- Almost twice as many high-income families as mass media; 43% of fm families have an annual income of over $7,000 compared to only 27% of the mass audience.
- One-third more college-educated heads of households; 49% of fm heads of households have a college education (only 33% of all heads of households have attended college).
- One-third more professional, managerial, sales or clerical heads of households; 54% of fm family heads are in this category (only 40% of the total population are thus occupied).
- One-third more two-car families; 32% of fm households own two cars (compared to 23% of all households).
- Almost three times as many automatic clothes dryer and food freezer owners; 43% of fm households own dryers; 49% own freezers (only 16% and 18%, respectively, of all households own these major appliances).
- One-fourth more households which made home improvements; 53% of fm households made some home improvements last year (compared to only 40% of the mass audience).
- One-fourth more larger households; 58% of fm households contain three or more people (compared to 46% of non-fm households).

In a survey of five of the top 25 markets, Politz found :

The fm market is a third (30.3%) of all households.

The fm market listens 3 hours 22 minutes per weekday compared to 1 hour 59 minutes for am (Radio Advertising Bureau figure for am).

Fm's share of the market is rapidly expanding, with 39% of fm receivers purchased in 1958 and 1959.

5CPB FIVE-CHANNEL SELECTIVE PROGRAM REPEATER

When time is money . . .

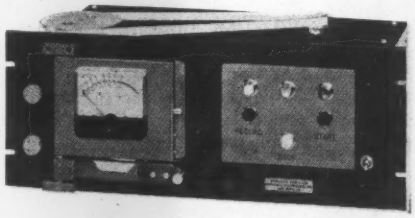
USE MACKENZIE "INSTANT" AUDIO

Proven by millions of hours of continuous service

NOTHING FASTER...
NO HIGHER QUALITY!

The completely transistorized 5CPB features perfect quality and greatest reliability. It is the fastest automated audio unit you can get... carefully designed and built to give you the continuous, dependable service you need.

A PERFECT COMPANION! MacKenzie 1CPR Instant Recorder—and single-channel playback repeater—assures perfect pre-recorded announcements...made in leisure time. Provides natural live quality reproduction...instant playback...instant automatic erasure, interlocked against accidental operation. Saves waste motion, lost time... makes every precious second count...for **you!**



Check how MACKENZIE "Instant" Audio can save you at least four minutes of saleable time each day . . . or at least 120 minutes of saleable time per month! Send coupon TODAY!

MACKENZIE 5CPB Five-Channel Selective Program Repeater gives you quick returns on your investment

TIME IS MONEY! And every second saved...every miscue or fluff that you eliminate means more time to be sold... fewer penalties...and all of these mean greater return on your investment.

The ruggedly built, completely dependable MACKENZIE 5CPB contains five continuous loop tapes that may be used simultaneously or individually...plays pre-recorded spots, announcements, commercials, station breaks, jingles, music bridges, sound effects...any material requiring precision cueing and instantaneous stop-start operation. Saves seconds-minutes-hours...puts money in **your** pocket!

Gentlemen,

☐ Please contact us immediately.

☐ Please mail me the complete story on MACKENZIE money-making equipment.

Name_____

Title_____

Company_____

Address_____

City_____ State_____

Norman J. Ostby, General Manager

AUTOMATED AUDIO

MACKENZIE ELECTRONICS, INC.

1025 NORTH Mc CADDEN PLACE, HOLLYWOOD 38, CALIF. / HOllywood 3-5186

Networks fill many functions for stations

NEW ENTRANTS IN FM FIELD INDICATE GROWING INTEREST

Fm networking, like the medium as a whole, is making steady progress. "At least we're going up while the am networks are going the other way," one fm broadcaster said.

The main network operations differ somewhat from am networks in the broad base of their functions. They serve as combined program sources, live, tape and disc; perform as national or regional representatives in many respects; provide national accounts, though it's often a tough sell, and supply promotional aids. All these are often on a much looser basis than is the case with am networks and their affiliates.

Among new entrants in the field are Fm Broadcasting System, operated by Sidney J. Wolf, head of the huge Keystone am transcription network, and the Heritage Stations group headquartered in Bellingham, Wash., with International Good Music Inc. as parent company. IGM owns five of the Heritage fm outlets. Rogan Jones, KVOS Bellingham, Wash., founded the project.

Fm networking is successfully operated by the QXR Network of WQXR-AM-FM New York, owned by the *New York Times*. It claims the largest national account in fm history—five-weekly, five-minute 52-week commentaries for Chrysler Imperial automobiles on the 19 QXR stations interconnected by radio and the stations associated with the network by tape. Young & Rubicam, New York, is agency. The series is titled *The Imperial Press Club*.

Business is fine, according to Elliott M. Sanger Jr., executive vice president of WQXR-AM-FM. "Last year was better than 1959 and 1958," he said. "Prospects are bright and we're very optimistic." And he added, "We're making money." Accounts include Cadillac, Olds, Hamilton Watch, Citreon, Grace Lines, Sabena airlines, among others. Marine Midland Banks recently bought a Boston Symphony series on the QXR New York division. The network claims 2.7 million fm families (33.7% penetration) in its total coverage area, 730,400 for the New York State division.

Sales Up ▪ Concert Network, operating four classical-music stations in the Northeast, enjoyed "a considerable increase in business" in 1960, according to H. Stilwell Brown, general manager. Its stations are WBCN (FM) Boston, WXCN (FM) Providence; WHCN (FM) Hartford; WNCN (FM) New York. In addition it serves several affiliates. WAVA (FM) Arlington, Va., Washington suburb, is an associate station.

A novel tiein with WOR-AM-FM New York for Philadelphia Symphony concerts provides several stereo combinations, WOR carrying the right channel on both am and fm, and WNCN (FM) carrying the left channel. Mr. Brown said 16% of the families around New York have two fm sets. WNCN recently signed a 16-week contract with New York Telephone Co. through BBDO.

FMBS is headquartered in Chicago and has national sales offices in New York, Detroit, Los Angeles and San Francisco.

John Hartigan, FMBS secretary, said stations must provide timebuyers with audience composition and coverage data before fm can be recognized as a major medium. "Then it can become as commercial as other media," he said.

All FMBS stations are members of National Assn. of Fm Broadcasters. National advertisers are offered the entire FMBS lineup on which they have a minimum schedule of 13 weeks, using one announcement per day seven days per week on each station. Maximum schedule is based on 52 weeks and three announcements per station per day. The minimum 13-week, 71-station rate (one commercial daily each week on each station) is $205 for one announcement (one-minute) or $1,400-plus per week, a 13-week campaign total of $18,672.

QXR Network (fm), keyed from WQXR-FM New York, emphasizes the high-income level claimed for its regional audience with this type of promotional art.

Heritage is now operating in 20 markets with its automated tape program service, based on serious music. The program service is labeled Heritage Music. Stations are represented nationally by Heritage Representatives.

Heritage Expands ▪ John D. Tuttle, administrative vice president at Bellingham, Wash., headquarters, said Heritage will enter six other major markets in the near future. He said two syndication salesmen are on the road and stations will be added at the rate of four to six a month. Fred Von Hoefen has been named national sales director in New York. Sales offices are also maintained in Detroit, Chicago, Los Angeles and San Francisco.

Heritage is adding an am program service based on automated tape but using lighter music.

Among accounts are Langendorf bread, which recently renewed on the West Coast through Botsford, Constantine & Gardner, Book of the Month, Tuborg beer and Matson Lines.

Westinghouse Broadcasting Co.'s four fm stations launched a non-commercial, non-duplicated program service about 18 months ago. They are: WBZ-FM Boston, KYW-FM Cleveland, KDKA-FM Pittsburgh and KEX-FM Portland, Ore.

Westinghouse fm outlets have locally created program formats, but it is economical for them to make "group buys" when program packages of interest to all are available.

Automation is becoming more important to fm stations, with Heritage, Magne-Tronics, Programatic (Muzak subsidiary) and others added to the vast supply of music available to am stations. Automated tape can be bicycled around to various stations.

WPFM

The Pioneer Good Music Station in Rhode Island Serving Southeastern NEW ENGLAND

Prov.—35.1% FM Penetration
16th FM Mkt. in U. S.

Write or phone Karl Kritz for success stories—local and national
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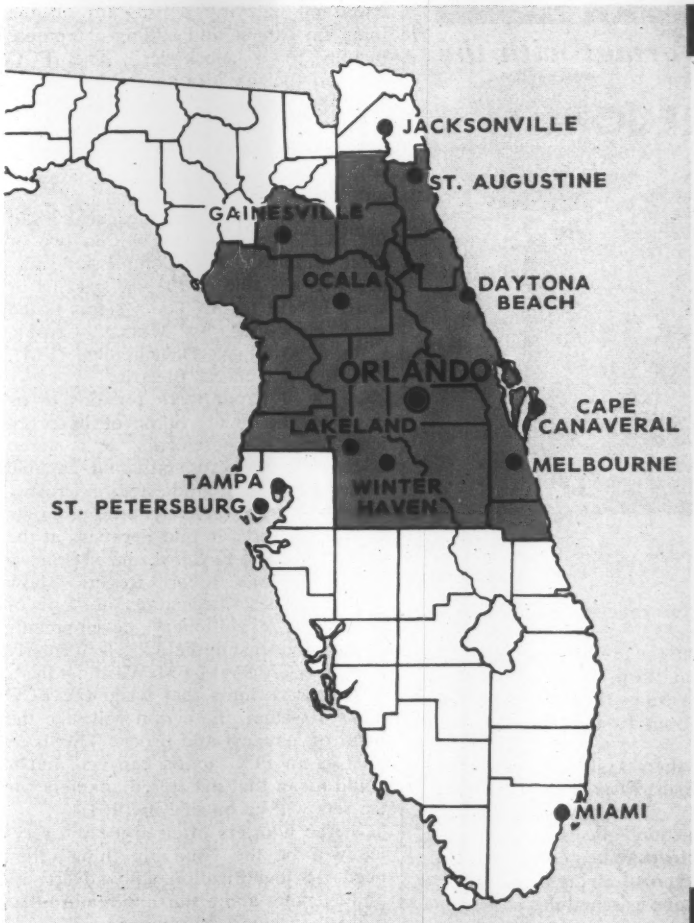
National Sales Rep.

QXR network sales
229 W. 43rd Street, N. Y. 30, N. Y.

CENTRAL FLORIDA MARKET EXCLUSIVE



Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Coverage based on 1960 ARB report.

THREE CENTRAL FLORIDA TV STATIONS DRAMATICALLY PROVE VIEWER PREFERENCE WITH LATEST ARB COMBINED FREQUENCY INDEX OF 10.6

MORE VIEWERS WATCH and are loyal to these Central Florida Stations than any others.

FLORIDA'S ONLY INLAND MARKET with primary and Grade B TV coverage over **ground.** No signal waste over ocean.

EXPOSE YOUR SELLING MESSAGE over 1,143,600 consumers.

ORLANDO is the third fastest growing metropolitan market in the U. S.

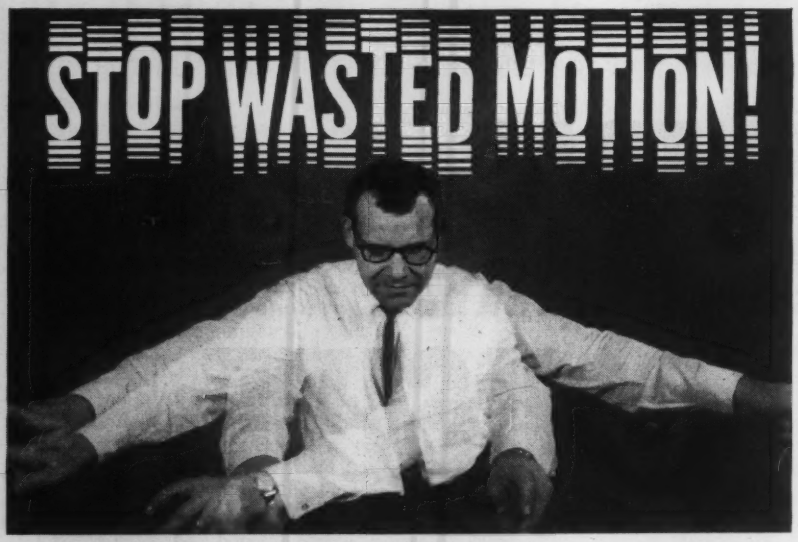
WAREHOUSES for some products distributed in the Central Florida market are located in seaports of Jacksonville, and Tampa, but the CONSUMING Central Florida market is penetrated only by WESH-TV, WDBO-TV, and WLOF-TV.

WESH-TV
Ch. 2 - NBC
Avery-Knodel

WDBO-TV
Ch. 6 - CBS
Blair TV Assoc.

WLOF-TV
Ch. 9 - ABC
Young TV

. . . PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET.



Tighten Up Your Programming Format with the

GATES SPOT TAPE RECORDER

A tight, on-the-nose format means more ***sales appeal*** for your station.

With the Gates Spot Tape Recorder, control room operations are greatly simplified and perfect program continuity is maintained. ***You stop wasted motion!*** Operation is simple and exact . . . you simply move the index lever to the spot your log calls for, push the play button and let Spot Tape do the rest.

On ***one*** tape 13" wide are 101 announcements, jingles, themes, station breaks or any other program content up to 90 seconds duration each. ***This is versatility!***

Through planned rehearsals using multiple voices, background effects and themes, each announcement is aired with ***professional perfection.*** When complete, the tape automatically reverses and then cues up for ***split-second*** airing of the next spot. Erase any track not needed and record a new one as schedules change. The adjacent track is not affected.

Spot Tape Recorders are now available for immediate delivery.

Place your order today.

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Subsidiary of Harris-Intertype Corporation

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Offices in: HOUSTON, WASHINGTON, D.C. In Canada: CANADIAN MARCONI COMPANY

Export Sales: ROCKE INTERNATIONAL CO., 13 EAST 40th STREET, NEW YORK CITY

Opinions differ on value stereo will have for fm

Stereo or multi-dimension sound promises (1) to carry fm broadcasting into exciting new heights and gross income or (2) to saddle the medium with an over-rated gimmick whose value already has been wrecked by high-pressure promotion. It all depends on who's talking. Competent experts are heard on both sides.

The FCC is currently considering a technical report submitted last October by the industry's National Stereophonic Radio Committee, an industry group that conducted extensive field tests of six different ways of multiplexing (mx) or hitching one or more fm subcarrier signals to the main carrier.

In essence, multiplex (mx) stereo is based on carrying a program on the main fm carrier and adding a separate pickup to a subcarrier. The FCC adopted the mx idea several years ago with the thought of letting fm stations earn extra money by transmitting communications services (taxi dispatching, paging and background music, for example), as well as stereo.

Impatient fm stations eagerly await the FCC's decision, due within two or three months. The Commission may approve any one of the six systems or some hybrid form. The systems tested were developed by Murray Crosby, Calbest, Multiplex Development, EMI, Zenith and General Electric.

A lot of paper work remains to be done by the FCC. Some of its problems include the selection of a stereo system free of cross-talk and capable of delivering high-grade stereo. Crosby-Teletronics was actively promoting its version of stereo in mid-February at the Washington Hi-Fi Show and at a news luncheon. M. Robert Rogers, show chairman, described stereo as "one of the most revolutionary developments in the broadcasting field." He formerly owned WGMS-AM-FM Washington.

There are hints that when the FCC picks a system, the action will take the form of a report and order. This is as final as an FCC action can get, and it could mean that mx stereo adapters for fm sets will be on sale in 1961.

Stereo boosters often argue the service will be the "one big thing" they need for identification with advertisers and agencies and a startling feature that will set fm apart from am radio.

The FCC has issued some 300 authorizations for non-broadcast mx services such as background music, paging and similar functions but there is no record of the number of these grants that are in active operation.

This oversimplification of stereo-mx progress indicates the whole business is in a fluid state, awaiting FCC action and then public reaction.

CAN RCA FORCE COLOR EVOLUTION?

■ So far it and subsidiary NBC are making only major push

■ But there are signs others may soon get behind the leaders

The long-expected, long-awaited, long-delayed "breakthrough" in color television is emerging, not in the sudden sunburst sense of the word, but slowly and gradually, more like the first light on a clear, cold morning.

Or, in a more appropriate metaphor, like a peacock unfurling his feathers—slowly and deliberately.

A check of some of the leading television stations across the country finds that virtually all of them are convinced that color is the coming thing—and that most are doing something about it. What they are doing, as indicated in the sampling (see page 100), ranges from literally all-out to relatively limited and spasmodic color ventures or reliance primarily or even exclusively upon their networks, and of course a great many stations are as yet doing nothing at all about color, network or local.

But it seems clear that in important markets in all sections of the U.S. more and more viewers are gradually getting more and more exposure to color.

Here is a status report on some of the principal elements by which the progress of color television toward recognition as a major communications and advertising medium may be judged:

Sets in Use ▪ The best available estimates, although not official, put the current U.S. total at 600,000 to 650,000. Annual output is gaining at a rate which, although the unit figures look small in comparison to black-and-white sales, is impressive in terms of percentage advances. The generally accepted estimates, for instance, say that production

totaled about 115,000 sets in 1959, rose 30% to 150,000 in 1960 and probably will go up another one-third or more to top 200,000 this year. By comparison, incidentally, black-and-white sales are currently running behind last year's levels, and have been for several months.

Manufacturers ▪ RCA, which developed and still by any yardstick is the biggest manufacturer and promoter of compatible color, is still carrying the ball almost single-handedly: It is believed to account for close to 95% of all color set production. But color is getting more than lip-service from a growing number of other manufacturers. Admiral Corp. has been turning out color sets in significant numbers for the past two years, and Emerson-DuMont, Magnavox, Olympic and Packard-Bell also are currently marketing color sets. The Westinghouses, General Electrics, Zeniths and Philcos have not indicated plans to go into color right away (although some of their retailers have indicated very clearly that they wished they would, and RCA quite frankly is relying on its offering of color to strengthen and expand its ties with dealers and distributors for franchises covering not only color sets but other RCA consumer products as well).

RCA meanwhile experienced a color breakthrough of its own last year: For the first time it made a profit on color set sales which could be "measured in seven figures," according to Brig. Gen. David Sarnoff, RCA board chairman, who has spearheaded RCA's color activity from the beginning. It was the second year that RCA had operated "in the black" on color, but it was the first million-dollar return, in profits, on a

There's plenty of color film programming available

Color film programming in fairly substantial quantities is available for television stations but distributors acknowledge there has been as yet "no great rush" for such product from tv stations.

The added cost for color film prints, which syndicators pass on to stations, appears to have held up demand for color programming. The bulk of color product consists of film cartoons, both those produced originally for theatres and those made expressly for tv. Feature films swell this total and there are available some serials produced over the years. But there appears to be scant inducement to produce new series in color. Stations ordering programs produced in color usually request black-and-white prints.

Distributors reported that product available in color includes the following:

National Telefilm Assoc.: 20th Century-Fox features (68).

Colorama Features: Pine Thomas Post-'48 (19).

Seven Arts Associated Corp.: Warner Bros. Post-'50 (26).

Lopert Pictures Corp.: J. Arthur Rank and other foreign producers. Post '48 (26).

Jayark Films Corp.: *Bozo's Cartoon Storybook* (156 six-minute episodes); *Jayark Blockbuster Features* (5).

Sterling Television Co.: *Captain Sailor Bird Cartoons* (190 5½-minute episodes); *Adventure Theatre* (78 half-hours).

Banner Films Inc.: *Judge Roy Bean* (39 half-hours), *Speedway International* (39 half-hours), *Cartoon Classics* (216 five-minute episodes); *Banner Features.*

CBS Films Inc.: *Terrytoons Cartoon Library* (200), *Deputy Dawg* (104), *Heckle and Jeckle* (104); *Mighty Mouse* and *Tom Terrific* for CBS-TV's *Captain Kangaroo.* (All cartoons run about 7 minutes). (Number undetermined.)

Independent Television Corp.: *Best of the Post* (26 half-hours), *Diver Dan* (104 seven-minute, animation-live action episodes), *Golf Tip of the Day* (195 five-minute episodes).

Official Films: *Spunky & Tadpole* cartoons (130); *Adventures of Sir Lancelot* (14 half-hours).

Television Industries Inc.: *Minute of Prayer* (365 one-minue featurettes).

MCA-TV: Paramount Pre-'48 features (9).

Flamingo Films Inc.: *Stars of the Grand Ole Op'ry* (96), *Superman* (52).

California National Productions Inc.: *Danger Is My Business* (39 half-hours); *Cameo Theatre* (26 hours); *Gumby* (22 half-hours).

United Artists Assoc.: Warner Bros. Pre-'48 features (25); United Artists features (55); RKO features (25); *Popeye* 7-8 minute cartoons (114); *Mel-O-Toon* 6-minute cartoons (52) and Warner Bros. 7-minute cartoons (311).

Ziv-UA: *Cisco Kid* (26).

total RCA color investment which has been estimated at $130 million. The manufacturing industry's total color sales, including station equipment as well as sets, amounted to $100 million in 1960.

Gen. Sarnoff also has predicted that most television manufacturers will be engaged in the production of color sets within two years, three at the outside.

Networks ▪ Like RCA among manufacturers, its subsidiary, NBC, is carrying the color ball almost single-handedly among networks.

CBS-TV is hewing to what it calls a "middle-of-the-road" course. It has color equipment, including video-tape machines converted for color use, and it feels that color will be "a big plus, eventually." But it also has taken the position that while it is spending "hundreds of thousands of dollars a year on color activities," it will "put our millions into programs which can be seen in *all* television homes . . . until the sale of color sets indicates more than just partial acceptance by the public." Its color programming consists of an occasional *Red Skelton Show* and a special now and then.

ABC-TV is programming nothing in color, but like CBS-TV it says it's ready when the time comes: "When American viewers show, by their purchase of color television sets, that they want color tv, ABC will start broadcasting in color. Our studios in Los Angeles, New York and Chicago are equipped to broadcast color within days of a go-ahead. ABC has not set a definite figure of a specific number of color sets in the hands of the public to trigger its start of colorcasting. The public will cue us—they will let us know, not only by the eagerness with which they start buying color sets, but by their demands for color direct to us and through our affiliates."

While the other networks are playing it cool, NBC has been playing it big. In 1960 NBC-TV programmed more than 1,000 hours in color—an average of almost three hours a day—and at year's end was colorcasting almost 80% more than at the same time the year before. Indications are that 1961 will be even bigger: A weekly Walt Disney hour and a number of Disney specials, for example, are among the sure additions set for the existing color schedule in the new season.

Apart from its steadily expanding list of regular colorcasts NBC-TV inaugurated in late 1960 a concept of special color days which already has been broadened in 1961. On the first "Color Day"—last Nov. 11—more than nine hours of color programming were broadcast. This was followed on Dec. 8 by "The Most Colorful Night of the Year," on Feb. 9 by a second "Color Day" in which 18 out of 20 programs were carried in color (everything except two shows that had been pre-filmed in black-and-white), and in March there will be a "Festival of Color" in which for a week (March 13-17) 90 minutes of afternoon programming will be added to the regular color schedule.

Aside from regular and special programming, much of NBC-TV's sports coverage has been in color, including championship tennis, the World Series, All-Star baseball game and football bowl games.

Film Programming ▪ The number of film programs available in color—both syndicated programs and feature films—is substantially larger than the casual observer might think, and much of it is being programmed in color, although the distributors as a whole report that the demand for color prints is by no means heavy according to the usual standards (for details on film product available in color, see separate story, page 97).

Advertisers & Agencies ▪ Almost a hundred advertisers sponsored regular color series on NBC-TV last year, and 23 sponsored color specials. In both cases, color commercials were used occasionally by many advertisers and exclusively by a number. In addition, this year Reynolds Tobacco has used color commercials on the black-and-white *Wagon Train,* Whitman candy used both color and black-and-white commercials on the *String of Beads* special, and Ballantine Beer is using color tape and color film commercials in its *Sing Along With Mitch* series.

Users of exclusively color commercials on 1960 NBC color specials were American Telephone & Telegraph Co., Chrysler, Ford Motors, General Motors (United Motor Service and AC Spark Plugs), Hallmark Cards, Minute Maid, Pontiac, The Smith, Kline & French Pharmaceutical House and U. S. Steel. Those using only color commercials in regular NBC series included Chemstrand, RCA, Chevrolet, Ford, General Motors and Plymouth.

On CBS-TV, four 1960 color specials were accompanied by color commercials: General Motors on *The Danny Kaye Show,* Timex on a Red Skelton special, Whitman Candy and Benrus Watches on *Wizard of Oz,* and Ford on *Christmas Star Time.* In addition commercials of Johnson's Wax and Pet Milk, regular sponsors of *Red Skelton Show,* were in color whenever the show was done in color.

For both advertisers and agencies, the value of color has been documented in research. One study, for example, by Burke Marketing Research Inc., commissioned by WLWT (TV) Cincinnati, found that the impact of color on commercials is such that, in effect, 1,000 color homes are equal to 3,589 black-and-white homes. The study showed not only that more people will watch a show in color than in black-and-white (if given a choice), but a greater share will recall the advertising, consider it persuasive and remember more details than is the case among black-and-white viewers (BROADCASTING, May 16, 1960).

Profile of the Audience ▪ Another factor holding interest for advertisers and agencies is the composition of the color audience. A study by Market Facts Inc., made for NBC a year ago, showed that the median income of color-set families is $13,123 as against $5,417 for the U.S. as a whole. In addition, 41% of the color owners were found to have incomes exceeding $15,000, as against a national average of 3%. At the other end of the scale 9% of color owners have incomes of less than $5,000, as compared to 45% in the country as a whole. Almost half—48%—of the color owners were classified as "proprietors, managers, officials," whereas 10% of the U.S. population fits that influential description. In addition, 51% of the color owners were found to own two or more cars, as against 13% for the U.S. average.

Color Set Costs ▪ There is a lot of talk about "when mass production brings prices down." Actually, they probably won't come down much. The $495 price-tag on RCA's least expensive model isn't expected to drop significantly in the foreseeable future. RCA is tooled up now for mass production: It "mass produces" color sets continuously. More importantly, the circuity in color sets is little different from that in black-and-white; it's the color tube that makes the difference in cost, and unless somebody comes up with a much less costly way of producing tubes—tubes using one gun instead of three, for instance—the difference is apt to stay substantially where it is now. Marketers do not feel, however, that this difference is a real deterrent to color buying.

Stations ▪ The last time NBC checked, which was some months ago, a total of 367 stations were equipped to rebroadcast color programs fed them by a network. Of these, 179 are NBC-TV affiliates, which means that approximately half are affiliates with CBS or ABC, even though those networks currently are feeding little or no color programming. In all, 104 stations were equipped to originate some kind of color locally: 100 could handle color slides, 99 could broadcast color films and 37 could originate local live color. These 104 stations included affiliates of all three networks and some non-network stations.

Type 315B/316B 5,000/10,000 Watt AM Transmitter

MORE ACCEPTANCE! Every one of these progressive stations bought a new Type 315B/316B 5,000/10,000 watt transmitter from Continental Electronics. This positive proof of the acceptance of Continental transmitters and related equipment is the best reason we have for telling you to call Continental today... you cannot make a better investment for tomorrow!

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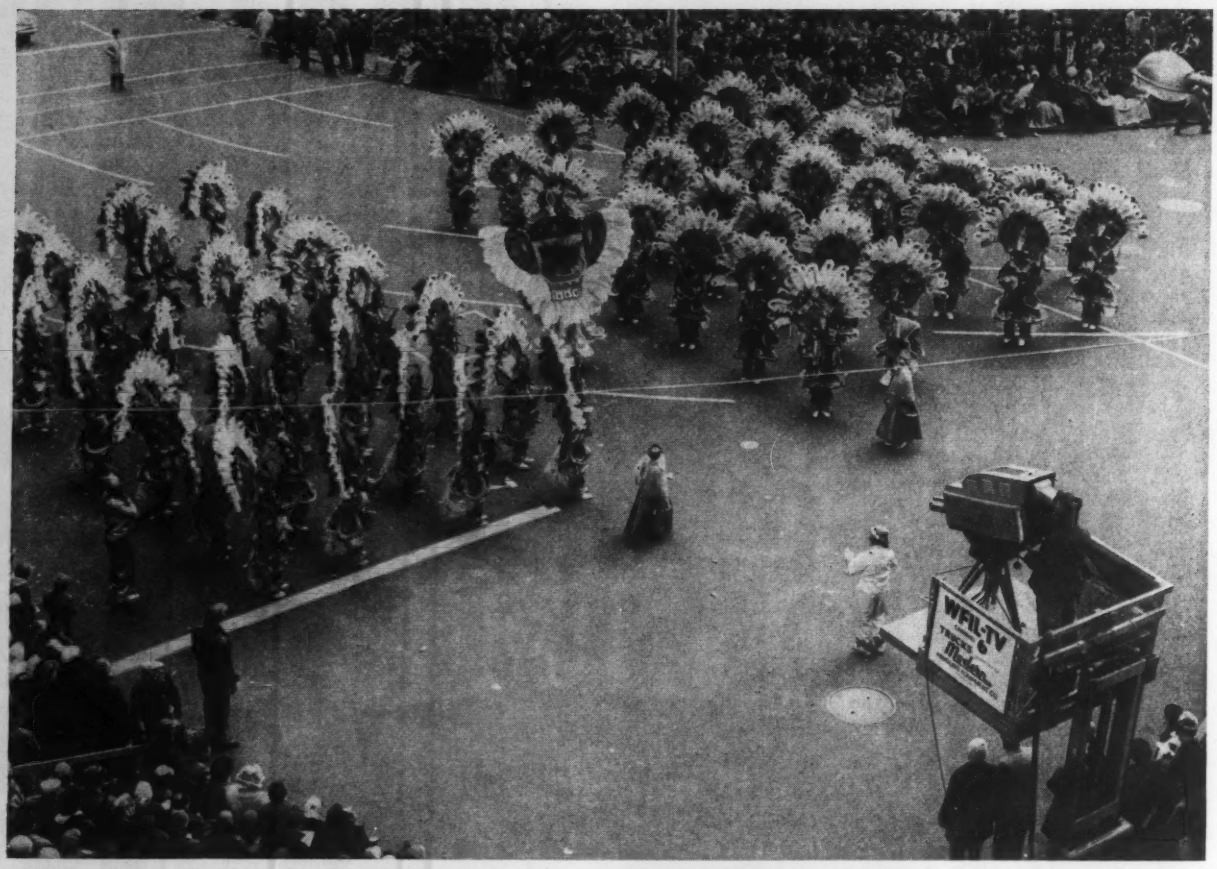


In Philadelphia WFIL-TV colorcast the famous Mummers Parade early in January. This marathon telecast began at 11 a.m. and continued through 5:30 p.m. This was the third straight year that the station had originated the colorcast of this parade. WFIL-TV was the first station in the area to telecast color.

Color adds zest to sport, or symphony

EVERY TYPE OF PROGRAM IN CROSS-SECTION OF LOCAL ORIGINATIONS

With more than 100 stations equipped to originate some kind of color and nearly 40 capable of originating live multi-chrome more and more viewers are given the opportunity of seeing other than network programs in their natural hues. These programs vary from sports and parades to symphony concerts.

Following is a cross-section report on what a few of these stations are doing at the local level:

WHDH-TV Boston: During the last baseball season, WHDH-TV Boston originated 26 Boston Red Sox games in full color. These included both day and night contests. The results of the night as well as the day games were "extremely gratifying," according to William B. McGrath, vice president and general manager. The station uses a high sensitivity color tube in the night baseball pick-ups.

WHDH-TV has been programming in color since November 1957. At the present time it originates more than four hours per day of local color programs, including children's shows, news, public service, weather and feature film fare, most of which are live.

Some of the advertisers who have been sponsoring WHDH-TV include the Great Atlantic & Pacific Tea Co., Atlantic Refining Co., Northeast Airlines, Sandran, Standard Brands, and Calgon on the various news and weather shows. The station reports it also has a wide assortment of participating advertisers for its other color originations.

Mr. McGrath says it is difficult to give a percentage figure on the extent to which color has added directly to the station's revenue. But he points out that since WHDH-TV is the only New England "full color" station, this had added substantially to its prestige. Color, he added, has given the station's staff "tremendous experience" in every phase of the business and will be a strong factor in the station's future growth.

"Here at WHDH-TV we are highly satisfied with what we have been able to accomplish in color tv programming during the past 3½ years," Mr. McGrath declared. "We are greatly enthused about the tremendous possibilities of color tv for the future. This enthusiasm for color is reflected in our entire operation—not only local, live programming but in our full schedule of color video taping as well. Boston is a color-conscious market and the future of New England television is indeed colorful."

WGN-TV Chicago: During 1961, WGN-TV plans to present "more live color programs" than any other station in the country. Its color schedule will include 130 day home baseball games of the Chicago Cubs and White Sox for the second consecutive season, and all of its live shows, encompassing 40 hours per week (exclusive of baseball).

WGN-TV's accent on color has been accomplished without benefit of any network programming. The station's philosophy regarding color is summed up by Ward L. Quaal, vice president and general manager of WGN Inc.

"We believe in color because it's *better* television. Color is a most potent and dramatic innovation in television, adding a fourth dimension of increasingly greater importance to the matchless combination of sight, sound and motion.

"In 1961 television will have its most successful, and certainly, its most colorful year. We have made considerable investments in this medium for better television. Our faith in the future of color television is reflected in the fact that our new radio and television center on Chicago's north side will be an all-color operation on live programming, plus increased emphasis on use of color prints on feature and syndicated film product."

The major color productions on WGN-TV during the past six months were: *Great Music from Chicago,* now in its second year; *Treetop House* series on education, and *Chicagoland Church Hour.* The station intends to continue with these programs and on Feb. 18 scheduled a two-hour colorcast of the Chicago Automobile Show.

As part of its large schedule of local color programming, WGN-TV carries cartoon features, syndicated films and feature films. It presents about 2½ hours of syndicated color films weekly and carried nine color features over the past six months.

WNBQ (TV) Chicago: Since 1956, NBC's WNBQ has presented all of its local live programs in color. WNBQ bills itself as "the world's first all-color television station," and currently telecasts 14 hours a week in local color apart from an average of 36 hours of network color. It recently started using color newsreel films on its regular newscasts, and since late 1959, with the help of a video-tape battery now totaling four machines, has been active in promoting the use of color commercials by local clients. Polk Bros., Chicago's biggest retail appliance dealer, uses pretaped color commercials exclusively in its post-midnight programs throughout the week. Henry C. Lytton (clothier) and John M. Smyth (furniture) are also heavy users of color commercials.

One of WNBQ's most ambitious color productions is an alternate-week half-hour, *Artists Showcase,* which started last fall and which presents, live, the NBC Chicago concert orchestra and young classical music talent. Other local color presentations include religious programs, education, public affairs and farm shows as well as news and weather reports. The station averages two feature films in color each week but currently carries no syndicated color films.

Lloyd E. Yoder, vice president and general manager, thinks television "is on the threshold of a major breakthrough in color." He said: "In 1960 we found more and more local advertisers becoming aware of the sales potential of color television. . . . One of our biggest clients, Polk Bros., is especially bullish. It was at Sol Polk's suggestion that WNBQ video-taped in color the inauguration parade coverage of NBC-TV, which Polk Bros. sponsored as a repeat broadcast in place of this client's regular late-night programming. Also, Polk conducted a color television open house at its seven Chicago locations on Jan. 2, attracting thousands of Chicagoans who watched the Tournament of Roses Parade and the Sugar Bowl football game in color."

WLWT (TV) Cincinnati: More than 42 hours of color programming currently are being telecast by WLWT Cincinnati each week, of which approximately one-half is provided by NBC-TV. But this total does not include network specials local originations of basketball games or late night movies.

This color output is one sign-post of the confidence that Crosley Broadcasting Co., owner of WLWT, has in the tinted medium. Its faith in color was amply supported by the results of a three-month survey commissioned by Crosley last year (BROADCASTING, May 16, 1960). R. E. Dunville, president of the Crosley Broadcasting Corp., outlined the results of the survey and touched upon other implications of color tv in the following statement:

"With the overwhelming effectiveness of color commercials versus black-and-white as indicated by recent color surveys, it is only a question of time when black-and-white will be the exnated color programs of all types and is one of the pioneer outlets in the medium.

Color television camera of WLWT (TV) Cincinnati is located behind home plate where it pivots to permit sportscasters to handle live color commercials. Three color cameras are used to cover the games. The Crosley station is currently programming 42 hours of color each week, of which about half is provided by NBC-TV. In sports it colorcasts not only baseball but basketball and football games as well.

The 1961 Fort Worth Stock Show Parade was televised in color this year by WBAP-TV. The station has origi-

COLOR ADDS ZEST TO SPORT, OR SYMPHONY continued

ception rather than the rule. Based upon the study, when commercial effectiveness in color indicated three-and-a-half times more effectiveness in color than in black-and-white, a 5 or 6% penetration of color immediately becomes a 25% share-of-audience increase in color homes. It is our sincere belief that the Crosley stations will be doing a great proportion of their total fare, whether live or by film, in color. . .

"In creating a market for color, it has been Crosley's premise that color must be 'mass demonstrated.' The ability of Crosley Broadcasting to televise in color under normal lighting conditions all sports events (and with strategic placement of color receivers in public places) has created an even greater demand than any other form of promotion."

Regularly scheduled live color shows on WLWT include two daily audience participation shows—*The Paul Dixon Show* and *Ruth Lyons' 50-50 Club*—which have attracted 15 and 18 local and national advertisers respectively. Public service programs carried regularly in color include *World Front, Probe, Church By the Side of the Road, A Family Affair, U. C. Horizons* and *City Manager.*

The station's largest color project within the last year was said to be its colorcast of a night baseball game from Crosley Field in Cincinnati on May 16 (using a new, highly sensitive tube developed by WLWT engineers with General Electric). This "first" was viewed on color sets in the ballroom of the Sheraton-Gibson Hotel by more than 500 guests, including civic officials, clients, agency executives, members of the press and RCA and NBC officials. In all last season, WLWT carried 23 home games in color, which were sponsored by Hudepohl Brewing Co., Sohio and Colgate.

Other color highspots of the past year: on Sept. 27, 1960, the station colorcast the celebration of a pontifical mass in honor of Archbishop Karl J. Alter of Cincinnati on the occasion of his 75th birthday; on Nov. 11-12-13, the station marked "Color TV Weekend" with the presentation of 24¼ hours of color programming.

WWJ-TV Detroit: The complete NBC-TV color schedule, plus about 9½ hours of color film originations are carried each week. Heart of the local color film schedule is the *George Pierrot Presents* series of hour-long travel-adventure programs, presented seven days a week and in color since October 1955 (before that in black-and-white since February 1953). WWJ-TV also carries about two hours a week of syndicated films in color.

WBAP-TV Fort Worth: Since the first of the year, WBAP-TV has scheduled three special local colorcasts—and it is no surprise that they had a strong Texas accent.

On Jan. 27, the station covered the Southwestern Exposition and Stock Show parade in a one-hour remote, sponsored by Stetson Hats and Luskey's Western Store. On Jan. 31, the station scheduled a 30-minute remote from the Amon Carter Museum of Western Art, showing the art collection in the recently-completed museum. And on Feb. 4, WBAP-TV presented three hours of color coverage of the Stock Show Rodeo, sponsored by Old Milwaukee beer.

WBAP-TV has been colorcasting for 6½ years. It carries 30 hours of NBC color programs each week and all local live programs are in color.

The station carries 3½ hours weekly of syndicated film in color (including cartoons) and schedules feature films (other than black-and-white) on special "color days." WBAP-TV hopes to add to its color schedule of live programs. A new 30-minute weekly show, *Teenage Downbeat,* was scheduled to start on Feb. 18. In the planning stages are the showing of a color feature on a regular basis each week and a group of public service programs with a panel of community leaders discussing civic problems.

The current local schedule in color includes news, weather, women's interests and sports shows, in addition to syndicated product.

Roy Bacus, manager of WBAP-AM-FM-TV, said: "Since WBAP-TV has been telecasting in color 6½ years, color circulation has increased to an extent that nearly everyone 'considers color' for his next purchase. Considerable telephone response is evident when there are variations in published color schedules. The color future at WBAP-TV means that every plan for new shows will find color utmost in consideration. All new show intros and closes are created in color. Preference is given to purchase of new shows when in color.

"Color has been an effective sales promotion tool for the total station image since we are the only area station doing consistent color programming."

WSAZ-TV Huntington, W. Va.: An hour and a quarter of feature films in color have been presented each week since about Dec. 1, plus an hour and a half of color cartoons, on top of 27 hours of NBC-TV color each week. All ID's and many promos are also in color. Said C. Thomas Garten, vice president and general manager:

"We are of the opinion that within the next two to three years color telecasts will grow tremendously in number as well as in local live presentations. For some time all [of our] sets, etc. have been designed for live color; it will be a comparatively easy matter to go into local live color. The viewing public is becoming more and more aware of the tremendous amount of color now on our air . . . More and more dealers are putting their sales efforts behind color receivers. There is no doubt that presentation of color programming increases the station's image. . ."

WFBM-TV Indianapolis: Last May color tape came into daily play at the Indianapolis Motor Speedway and the $50,000 Golf Tournament at the Speedway course. Enlisting the cooperation of RCA and a giant NBC mobile unit, WFBM-TV did 18½ hours of taping on track and greens.

Fifteen quarter-hour *Trackside* telecasts were taped at the Speedway with the broadcasts sponsored by Bryant-Hedback Co., air conditioning and heating firm. Golf pickups totalling 3½

COLOR SCHEDULE

Here are the next 10 days of network color shows (all times are EST).

NBC-TV

Feb. 20, 21, 23, 24, 27-March 1 (6-6:30 a.m.) **Continental Classroom** (modern chemistry), sust.

Feb. 20, 21, 23, 24, 27-March 1 (6:30-7 a.m.) **Continental Classroom** (contemporary math), sust.

Feb. 20-24, 27-March 1 (10:30-11 a.m.) **Play Your Hunch,** part.

Feb. 20-24, 27-March 1 (11-11:30 a.m.) **The Price Is Right,** part.

Feb. 20-24, 27-March 1 (12:30-12:55 p.m.) **It Could Be You,** part.

Feb. 20-24, 27-March 1 (2-2:30 p.m.) **The Jan Murray Show,** part.

Feb. 20-23, 27-March 1 (11:15 p.m.-1 a.m.) **The Jack Paar Show,** part.

Feb. 20 (8:30-9:30 p.m.) **Astaire Time,** Chrysler through MacManus, John & Adams.

Feb. 22, March 1 (8:30-9 p.m.) **The Price Is Right,** Lever through Ogilvy, Benson & Mather; Speidel through Norman, Craig & Kummel.

Feb. 22, March 1 (9-10 p.m.) **Perry Como's Kraft Music Hall,** Kraft through J. Walter Thompson.

Feb. 23 (9:30-10 p.m.) **The Ford Show,** Ford through J. Walter Thompson.

Feb. 24 (9-10 p.m.) **Sing Along With Mitch,** P. Ballantine through William Esty (Eastern U.S.) and co-op.

Feb. 25 (10-10:30 a.m.) **The Shari Lewis Show,** Nabisco through Kenyon & Eckhardt.

Feb. 25 (10:30-11 a.m.) **King Leonardo and His Short Subjects,** General Mills through Dancer-Fitzgerald-Sample.

Feb. 25 (7:30-8:30 p.m.) **Bonanza,** RCA through J. Walter Thompson.

Feb. 26 (6-6:30 p.m.) **Meet the Press,** co-op.

Feb. 26 (7-8 p.m.) **The Shirley Temple Show,** RCA through J. Walter Thompson, Beech-Nut through Young & Rubicam.

Feb. 26 (9-10 p.m.) **The Chevy Show,** Chevrolet through Campbell-Ewald.

The most exciting new profit ingredient in local broadcasting is

COLOR TV!

Today, 104 TV stations, network and independent, are equipped for local color. Most of them are programming in color on a regular daily basis.

Other stations, in large and small markets, are tooling up—33 plan to acquire live equipment, 44 plan to acquire film equipment in the near future. These station operators know that they must invest in color *now* if they want to enjoy improved profits in the '60's.

Look what local color can mean to you:

- Color provides an exciting *promotable plus.*
- Color builds station prestige . . . . strengthens station image in minds of viewers and advertisers.
- Color doubles program ratings in color homes.
- Color commercials have greater impact—3½ times recall over black & white.
- Color attracts new local advertisers. Department stores, automotive dealers and others need and want color.
- Color wins praise from newspaper TV critics.

If you want to know more about profits in color, call or wire William Boss, Director, Color TV Coordination, RCA, 30 Rockefeller Plaza, N.Y.C. Columbus 5-5900.

RCA® The Most Trusted Name in Television

Air France Public Relations personnel stand ready to serve you in New York, Chicago, Los Angeles, Montreal, Mexico City.

hours were underwritten by the local Fallender Construction Co., Falls City Beer and Mennen.

WFBM-TV telecasts *Frances Farmer Presents* in color Monday-Friday. This means all live segments of the 5-6:45 p.m. show, plus the feature film when color prints are available. Other color on WFBM-TV includes an average 20 hours a week of NBC programming.

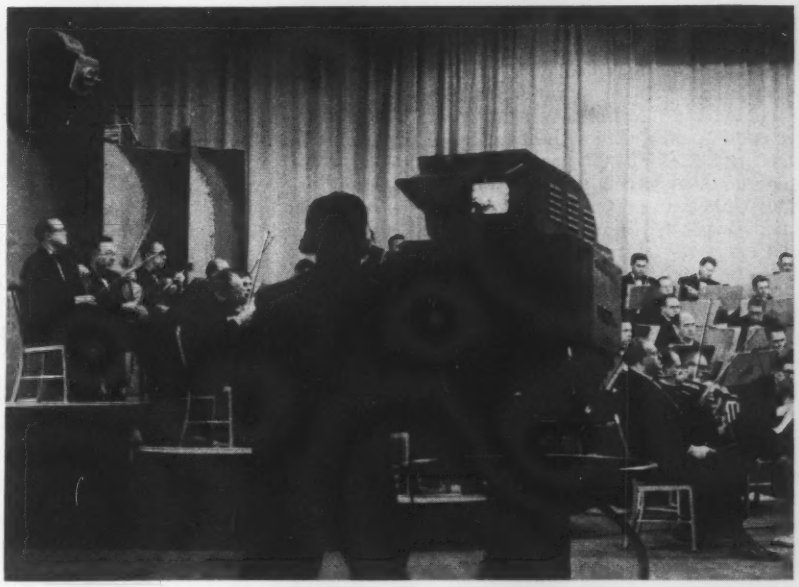
Color has not affected sales directly, but Don Menke, manager of WFBM-TV says it has added to the medium's appeal and "there is no doubt that color television has enhanced our image in Indiana." Since introducing color in their part of the state, WFBM-TV and dealers have seen receivers move into good-income homes. Mr. Menke looks for the mass-market break-through by 1963.

WISH-TV Indianapolis: Some color telecasting is being done, but WISH-TV takes a restrained view of color's importance to the public at the current stage of color's growth. The station carries in color the limited schedule of color offered by CBS-TV; carried a color movie in early-evening time once a week for 13 weeks before Christmas and is currently carrying a syndicated color program, also in early-evening time once a week, but from this experience "can only conclude . . . that color does not materially increase our audiences," according to Robert B. McConnell, vice president and general manager. He said that when color seems more important to the public than it does today, he expects CBS-TV to increase its color schedule "and we will, of course, make an effort to expand color activities locally."

WFGA-TV Jacksonville, Fla.: This station designed its studios for color, signed on in color and at present does 10¾ hours of regular chrome a week, plus local and network specials and 18 hours of regular NBC programming.

Set distribution is slow but WFGA-TV thinks the continuing experience with color is valuable and encourages viewers to consider color when they shop for new tv sets, according to Jesse H. Cripe, vice president and general manager. Examples of the station's special efforts in color are a public-affairs documentary on the Federal Aviation Agency operation in Jacksonville and the annual Christmas symphony program. Regular weekday color includes live early morning shows, news and weather, *Romper Room* and the late afternoon cartoon.

KCMO-TV Kansas City: Color is programmed on a daily, weekly and special basis. KCMO-TV finds it a strong attraction to color set owners, most of whom, the station feels, will tune a color show over something in black-and-white that they might otherwise prefer. If a program is changed from



WGN-TV color cameras move in for a close-up of the Chicago Symphony Orchestra during a recent telecast of 'Great Music from Chicago.'

color at the last minute, "the switchboard really gets a workout," S. B. Tremble, manager of KCMO-TV, says.

While his station makes no extra charge for color and doesn't think advertisers can be led into it until a bigger audience is available, Mr. Tremble believes that "color is so good and color commercials have such a terrific impact that it is unfortunate more advertisers do not get into color on an experimental basis."

KCMO-TV's color schedule: Daily cartoons and live interludes on the afternoon *Early Show*, with monochrome feature films following the color cartoons; one night a week of color feature film on the *Five Star Theatre; Cartoonland* for a half hour Saturday mornings and 15 minutes Sunday mornings; most of *The Sportsman's Friend* with Harold Ensley, who shoots all his film in color; CBS network and special local shows.

KHJ-TV Los Angeles: This independent station started programming color film on Oct. 30, 1960, piled up 45 hours of color the first week and has been averaging about 25 hours a month since then, mostly in features. In addition, it has carried five 90-minute color specials, *Children's International Film Festival*, consisting of selected foreign films, under the sponsorship of RCA Victor Distributing Corp. KHJ-TV also filmed the 1961 Tournament of Roses Parade and carried it in color the same night. "We feel that color has been a very promotable factor for the station and has established another plus and bonus to the present station image and prestige," according to Program Director Hal Phillips.

KRCA-TV Los Angeles: This NBC-owned station, currently is adding close to 11 hours of color each week to the approximately 37½ hours it gets from the network. The local total consists of 8¾ hours of live color—news, sports, weather, public affairs, etc.—plus two hours of feature films every other week, a weekly half-hour of syndicated film, and two weekly half-hours combining live and film.

The station is especially proud of a series of special Christmas programs colorcast on Dec. 24-25, 1960, and a new series of half-hour music-discussion programs, *Hollywood Record Room*, which started early this month and are seen once a week. In addition KRCA-TV does its edition of the "Doerfer Plan" public affairs programming in color, and has plans for two half-hour color specials in connection with local art exhibits.

"KRCA supplements NBC network color with local color programming at every opportunity," according to Vice President and General Manager Thomas C. McCray. "There is no question that color adds a powerful dimension to the enjoyment of the viewer and the prestige of the station. It also enhances the effectiveness of the advertiser's message. We have definite proof that clients turn to KRCA because color facilities are available to them."

WTMJ-TV Milwaukee: A strong conviction that there is a profitable future for color tv has been backed up with equipment and programming since 1953. Color "certainly has made a very definite contribution to the station's total image," says George Comte, vice president and general manager of the *Milwaukee Journal* station, which claims pioneer honors in Wisconsin.

COLOR ADDS ZEST TO SPORT, OR SYMPHONY continued

WTMJ-TV originates a half-hour of live color Monday-Friday and each week averages 2¾ hours of color film, all added to 23-25 hours of NBC color. In addition, the station participates in the NBC "Color Day" promotions and undertakes such local specials as a one-hour Christmas play that was a year in the making. This was the ancient "Play of Coventry," telecast in color Sunday, Dec. 18, as part of the monthly *Community Drama Series.*

The weekday, live color show is *Woman's World,* a "spot carrier." The weekly film budget of color includes a half-hour of syndicated programming and about an hour of travelog. The Saturday night movie is in color every other week, 10 p.m.-12:30 a.m. On NBC's Color Day Nov. 11, WTMJ-TV did all local live shows and the afternoon movie in color for a total of 4½ hours to extend the nearly 12 hours of network color.

WDSU-TV New Orleans: The excitement and flavor of New Orleans' traditional Mardi Gras celebration were captured in color by WDSU-TV, which alloted six hours of color programming from Feb. 10 through Feb. 14 to coverage of this annual spectacle.

The Mardi Gras presentation represented a special all-out effort by the station. But WDSU-TV has been color-conscious for several years and in April 1960 it added three local color programs to NBC-TV's extensive Wednesday schedule. It started to promote Wednesday as "Color Day," when these local color programs were added—*Today With Six,* an early morning news and weather show; *Byline,* an interview program with personality Mel Leavitt as host, and *Patio Playhouse,* a feature film program.

These local color efforts, when added to an average of 16 hours of network color programs each week, permit WDSU-TV to give New Orleans viewers "more color tv than ever before," according to A. Louis Read, executive vice president of the station.

This year's Mardi Gras coverage in color by WDSU-TV included three parades and the grand meetings of the courts of Rex and Comus, two of the organizations that sponsor the event. Mr. Read explained that the live color coverage of these remotes was made possible through the cooperation of NBC and RCA, which sent mobile color units to New Orleans for the carnival festivities.

The organizational parades that were covered were Hermes on Feb. 10; Mid City on Feb. 12 and Rex on Feb. 14. The meeting of the courts of Rex and Comus, the traditional climax and closing of the Mardi Gras events, were shown in color on Mardi Gras night (Feb. 14) at 11:30 p.m.

The Mardi Gras parades, WDSU-TV officials point out, require many months of preparation. The remote units were situated along the parade route at the point where the cameras were able to best capture the spirit of the spectacle and the crowd participation.

In discussing the expanded Mardi Gras coverage this year, Mr. Read said: "Certainly few events lend themselves so naturally to color television, as does Mardi Gras, one of the most inherently colorful celebrations anywhere. The enthusiastic response which we received after introducing color during last year's Mardi Gras encouraged us to expand our color coverage in 1961."

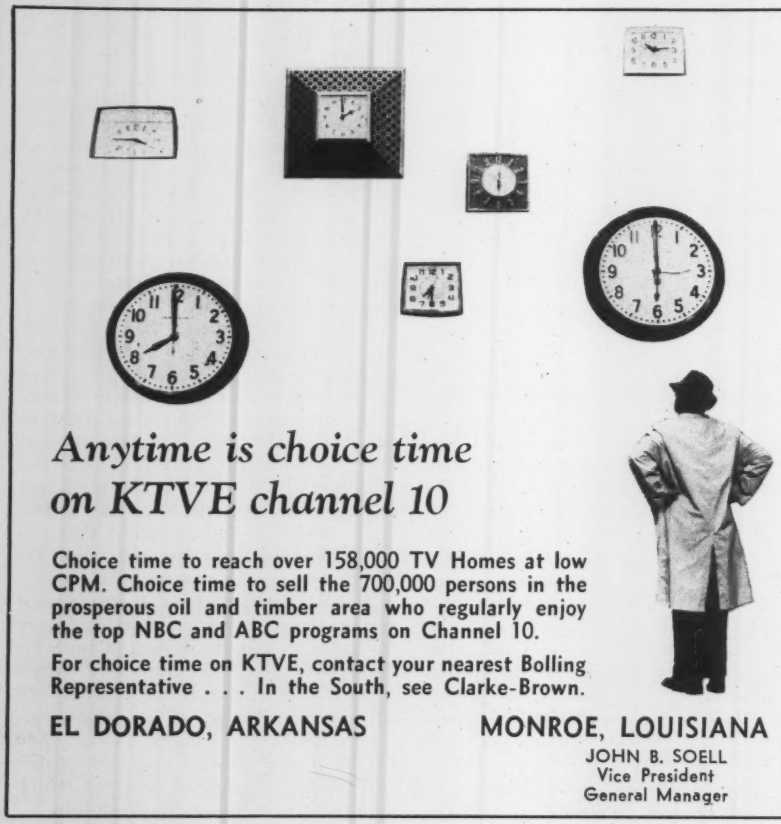
WNBC-TV New York: This NBC o&o, puts on 2½ hours of color film programming each week on a regular basis —apart from network color—but sets a lot of store by color specials, for both audience and commercial reasons. It is especially pleased with results of a sequence of fashion shows for which it gives credit to color almost exclusively. The first, in March 1960, was presented in conjunction with Macy's under the sponsorship of Alpine cigarettes—and more than tripled the usual sales in Macy's European copies department. In all, WNBC-TV has done four such shows in color under various sponsorships, aside from color specials on art and other subjects.

The two color shows in WNBC-TV's regular schedule are the Saturday morning *Children's Theatre* and the Friday afternoon *Movie 4.*

William N. Davidson, vice president and general manager, says that "both our image and our prestige have been enriched by color, with sponsor and public alike. A program in color carries with it a 'class' label that is almost implied. . . . The value to the advertiser of commercials in color is limited only to the economics involved: and the balance will continue in favor of color selling as color sets in use increase. . ."

WOR-TV New York: An independent, WOR-TV started carrying color films last October and had reached a total of about 160 hours in color by the end of January. This was accomplished through *Million Dollar Movie,* which presents the same movie 16 times in the course of a week, and *Kingdom of the Sea,* a series of weekly half-hours. At least five other color features are scheduled during the next two months, and two syndicated half-hours in color are to be added in March. WOR-TV plans a steady expansion in color programming, which it feels already "has definitely added to our prestige in the local market."

WKY-TV Oklahoma City: This station


Anytime is choice time
on KTVE channel 10
Choice time to reach over 158,000 TV Homes at low CPM. Choice time to sell the 700,000 persons in the prosperous oil and timber area who regularly enjoy the top NBC and ABC programs on Channel 10.
For choice time on KTVE, contact your nearest Bolling Representative . . . In the South, see Clarke-Brown.
EL DORADO, ARKANSAS
MONROE, LOUISIANA
JOHN B. SOELL
Vice President
General Manager

WHAT ELSE IS THERE?

In the Billion Dollar Shreveport Market ONLY*

KTBS-TV

CHANNEL 3 SHREVEPORT, LOUISIANA

GIVES YOU BOTH!

NBC

Represented by the KATZ Agency

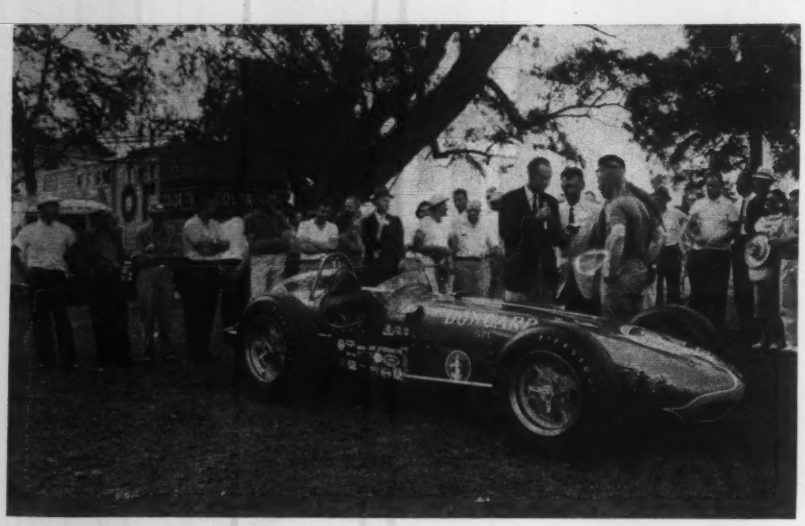
*58 counties in Louisiana, Texas, Arkansas and Oklahoma

E. NEWTON WRAY, President & General Manager

COLOR ADDS ZEST TO SPORT, OR SYMPHONY continued

has been eagerly straining forward in color since 1954 and augments an average 25 hours of NBC color a week with local originations, including the Sunday afternoon feature movie. For NBC-TV "Color Day" promotions last Nov. 11 and Feb. 9, WKY-TV colorcast all its local programs, news and weather, too, on top of the network fare.

The Oklahoma Publishing Co. station ordered RCA color equipment in September 1949 and took delivery of cameras in February 1954, the first ones off the production line after NBC's, Norman P. Bagwell, WKY-TV's vice president and general manager, recalls. The chrome units went on the air April 8, 1954, and on April 23 WKY-TV originated in color a 30-minute Saturday evening special for NBC, "Square Dance Festival," featuring county-music ensembles and billed as another "first" for an independently owned station.



In Indianapolis WFBM-TV programmed remote colorcasts daily from the famed Indianapolis Motor Speedway during May of last year.

Oklahoma Gas & Electric Co. that year and the next sponsored more than 260 color hours for a bill that exceeded $50,000. Over the long haul, the major buyer of color time has been Dulaney's, the RCA distributer in Oklahoma City. WKY-TV lays claim to being the first independently owned facility to program live color locally and now WKY-TV wants to go all-color as soon as set sales warrant. Color has been a big prestige-builder for his station, Mr. Bagwell is convinced.

KMTV (TV) Omaha: What was hailed as the "biggest color tv promotion" in Omaha history took place Feb. 8-12 when KMTV (TV) supplied a total of 42½ hours of color programming to visitors who attended the "Home Show" of the Omaha Home Builders in the city's Civic Auditorium. This total during the three-day period included both regularly-scheduled network and local programs over KMTV and other color shows fed to sets in the auditorium via closed circuit.

KMTV cooperated with the Sidles Co., Omaha area RCA Victor distributor, in this promotion. Sidles arranged to have RCA color set dealers in the KMTV booth at all times to answer questions and to distribute literature. On Feb. 9, which was NBC-TV's "Color Day," Sidles bought a saturation spot campaign on KMTV to encourage traffic in dealers' showrooms.

Throughout the past year, KMTV has attempted to promote color through scheduling special programs as well as its regularly-carried shows. The station considered its Christmas program presented on Dec. 18, 1960 (8-8:30 p.m.) its "most spectacular effort." It was called *'Twas The Night Before Christmas* and was written and directed by KMTV director Art Janz and produced by Norman Williams, the station's production manager. It spotlighted the 14-voice Potpourri Chorus, presenting traditional as well as little-known carols. The program was sponsored by the John A. Gentleman Mortuary, Omaha.

Another undertaking that KMTV views with pride was the "all color" day, believed to be the first conducted by a local station. From sign-on to sign-off one day last year, the station carried 17 hours of color programming, with NBC-TV supplying seven hours and KMTV the remainder, including church services, news, dramas, opera, feature film, sports, music and many live features. Fifty Omaha area RCA dealers were open from noon to midnight on that day (a Sunday) and each reported 250 to 600 visitors came in.

KMTV carries about 30 hours of NBC-TV color programming each week and schedules eight hours of local color programs each week. The latter include *Noon Edition* news show (Mon-Fri, 12-12:30 p.m.), sponsored by participating advertisers; *Over The Garden Fence,* (Mon.-Fri., 12:20-12:30 p.m.), sponsored by the Earl May Seed Co., Omaha; *Conversations,* a program geared to women's interests (Mon.-Fri., 12:30-12:45 p.m.) and which is unsponsored because of its public service nature; *Name and Claim* (Mon.-Thurs., 12:45-1 p.m.), an audience participation program sponsored by various advertisers; *The Market Place* (Fri., 12:45-1 p.m.), a women's interest program, which is unsponsored and *World's Greatest Cartoons* (Mon.-Fri., 5-5:30 p.m. and Sat., 11-11:30 a.m.), sponsored by participating advertisers.

According to KMTV General Manager Owen Saddler: "Regarding color's contribution to the KMTV image, we can say unequivocally it has helped greatly. Color is not only a fine addition to a station's overall program capability, but is a definite stimulus to experiment and try new program ventures. . . Further, the numerous times that manufacturers have reported Omaha first in the nation in color set sales are definite reflections of our station's prestige and impact in this market because up till now we have been, and are, the only Omaha station originating and promoting color."

WFIL-TV Philadelphia: For 6½ hours last Jan. 2, Philadelphia area viewers were spared the rigors of standing on cold street corners in jammed crowds to view one of the city's landmark events—the annual Mummer's Parade. In the comfort of their living rooms, viewers could witness the gala event in color over WFIL-TV. The colorcast (11 a.m.-5:30 p.m.) was sponsored by Procter & Gamble, Sun Oil Co., Schmidt's Beer and P. Lorillard & Co.

Roger W. Clipp, general manager of WFIL-AM-FM-TV, hailed the station's coverage of this event in these terms:

"Color is the future of television. We are convinced that the audience prefers color.

"Let me cite just one example. When WFIL-TV this past New Year's Day telecast the traditional Mummers' Parade in color, we achieved an unprecedent 52% average share of audience. We believe that the addition of color was largely responsible for the Mummers' Parade chalking up unheard of audience superiority against the famous football bowl games. Look at these

MUTUAL CLEARS THE AIR

STOP! Mutual Radio is the only network that gives this guarantee: 80% clearance across the board in all prime time slots! **LOOK!** All of Mutual's 400 affiliates are sold on Mutual's "Go Network–Stay Local" programming concept. Result? Clearances are not a problem.

LISTEN! You hear what you buy on Mutual Radio. Your client's clearance pattern becomes established with the airing of his first announcement. Mutual Radio gives you your advertising schedule . . . not rebates. **GO!** Want a guaranteed 80% clearance in prime time? Buy Mutual!

MUTUAL RADIO

A SERVICE TO INDEPENDENT STATIONS • Subsidiary of Minnesota Mining & Manufacturing Company

COLOR ADDS ZEST TO SPORT, OR SYMPHONY continued

average ratings: Mummers' Parade, 29, Orange Bowl, 16; Mummers' Parade, 33, Sugar Bowl, 6; Mummers' Parade, 40, Cotton Bowl, 9.

"Although industry research to date is admittedly not conclusive, we are convinced that there is a decided audience swing to outstanding color features, such as the Mummers' Parade and leading network color programs such as the *Dinah Shore Show*. This is a trend that is snowballing to the advantage of the network carrying color.

"WFIL-TV was the first station in the Philadelphia area to telecast in color. WFIL-TV telecasts more than 16 hours of locally-originated color programming. Because we are so firmly convinced that color is our future, we have supported these color efforts consistently and intensively through advertising, promotion and publicity.

"Color movies more goods for the advertiser. Color gets bigger ratings for the programmer. Color can mean more revenue for the independent broadcaster and for the network. . ."

Regularly-scheduled local color programs over WFIL-TV include *Breakfast Time* (Mon.-Fri., 7:30-9 a.m., participating sponsors); *Color Television Newsreel* (Mon.-Fri., 7-7:10 p.m. and 11:10-11:15 p.m., RCA and RCA Whirlpool); *What's The Weather* (7:10-7:15 p.m. and 11:10-11:15 p.m., Bell Telephone Co.); *The Best of The Post* anthology series (Sun., 6:30-7 p.m., Sun Oil Co.) and *Starr Theatre* (Mon.-Fri., 6-7 p.m.), featuring live personality with color cartoons. The station receives no color service from ABC-TV.

KFSD-TV San Diego, Calif.: Although not equipped for live originations, KFSD-TV averages two to 2½ hours of color films programming a week, in addition to about 30 a week via NBC. It is getting some business as a result—from color set dealers—and about a year ago sold a special local color film to a patio construction firm which felt that "the type of person who owns a color set would be the best kind of potential client for a new patio." KFSD-TV also has developed a series of ID's, "Your Window to the World," done entirely in color. Says William E. Goetze, vice president and general manager:

"We feel that color definitely adds to our station image in both local and network programs. We have been especially impressed with the impact created by shows filmed here in San Diego. These shows have caused wide public comment. Certainly the family that owns a color set develops a greater loyalty to a station that regularly programs color. We believe that as techniques continue to improve in both origination and reception, color will continue to play a larger and larger part in local broadcasting."

KTVU (TV) San Francisco-Oakland: An independent, this station is doing about eight hours a week in color film programming, using both features and syndicated programs, and finds that "color has been a factor in several important sales." William D. Pabst, general manager, said that "the fact that 26 of the 40 films were in color was one of the reasons Gateway Chevrolet picked up half-sponsorship of the Sunday-Monday evening package" of Seven Arts-Warner Bros. post-1950 films. Other color advertisers include Burgermeister beer, Italian Swiss Colony wines and Imperial margarine.

"From our viewer mail," said Mr. Pabst, "it seems evident that people with color sets will select a color program over any black-and-white offering. RCA estimates 75,000 color sets in our coverage area, and this is a figure worth considering. We plan to add more color to our schedule soon.

"From the standpoint of image, color transmissions establish rank of the stations with color set owners. Strictly from income alone, color set owners are community leaders. We don't want to miss the boat when it comes to building image with any portion of the community opinion molders."

KING-TV Seattle: In 1955, KING-TV started colorcasting slides. It currently carries about 30 hours of NBC-TV color per week, plus a weekly syndicated show and the cartoon elements of a children's show on weekdays. In addition, most of its slides are telecast in color. Officials say color hasn't "appreciably affected" revenues yet but that they are "aware of the present importance and unlimited future of color television" and expect it to figure more and more prominently in the station's operations.

KHQ-TV Spokane: Telecasting color since 1954, KHQ-TV has had a color remote unit in operation since 1956. The station operates from color-equipped studios and last fall added two video tape machines equipped for color. Live color coverage of the Armed Forces Day parade has been an annual event since 1956, and the station has also had considerable experience colorcasting the live portions of a half-hour daily local newscast. RCA dealers and distributors recently joined KHQ-TV in presenting a series of afternoon movies in color. Noting that KHQ-TV also carries NBC-TV's complete color schedule, President Richard O. Dunning said:

"As more and more color sets are put in homes, we believe color will become an even more important part of our programming. The significant fact is that color is not some future dream, but it is here, and today is part of our regular program service."

KPLR-TV St. Louis: "Some color movies and occasionally a St. Louis Cardinals baseball game in color," are carried by KPLR-TV but currently it originates no studio programs in color.

KVOO-TV Tulsa: Color is being pushed via newspaper ads, billboard promotions and the mailing of monthly color program schedules to a list that now totals some 1,500 names. KVOO-TV carries NBC-TV's entire color schedule, does all its ID's in color and broadcasts color films as available. It recently ran 10 full-length features in color under the sponsorship of Dulaney's, RCA distributor in Oklahoma. These "added considerably to our income, but we in turn spent a fair amount of money in promoting them," according to General Manager John Devine. He added: "Our attitude toward color is still very enthusiastic. . . . We are known as the color station . . . and will continue to push this fine facet of television in order to grow with the industry."

BROADCASTING

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That, according to the latest area Nielsen, is how KARK-TV scored in the once-weekly shows.

Results were one better in the top multi-weekly programs, eight out of ten, with the KARK-TV 6:00 p.m. News leading the pack.

In fact KARK-TV led every three-hour segment in the week-long breakdown of average station audience, Sunday thru Saturday, 6:00 a.m. to midnight.

That's why the odds-on favorite with advertisers in the Little Rock market is consistently KARK-TV.

Represented by
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The Original Station Representative

KARK·TV
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LITTLE ROCK, ARKANSAS
NBC

Kennedy, Minow see eye to eye

BETTER PROGRAMMING AIM OF BOTH, WASHINGTON IS ASSURED

The President of the U. S. is vitally concerned about good television programming and will take a personal and active interest in seeing that "quality" shows are presented in a goodly number.

"He will get on the telephone to Newt Minow when he wants something done."

Authority for the above is one of President Kennedy's close associates. This was borne out last week when the President sent a personal wire to Bob Hope congratulating the comedian for his sports award program.

And this, in a nutshell, serves notice on network and stations—both radio and tv—of just what facet of their operations will most concern the New Frontier symbolizing the present Administration. The President was careful to pick in Newton N. Minow, as chairman of the FCC, a man who shares his philosophies.

In both his public and private utterances, Mr. Minow has been positive about one thing—the FCC has both the authority and the duty to see that broadcasting offers the public something better in the way of programming than it has in the past.

And, just how will this be done? Mr. Minow mentions a close scrutiny of promise vs. performance at license renewal time. Another member of the Kennedy team said "quality" programming will be accomplished through "fear, the moral persuasion technique and with an obvious club over the broadcasters' heads."

"Jack Kennedy wants an improved tone of programming," a presidential associate stated. "He wants ample opportunity, also, for more local programming incorporating local views and talent. This interest of Kennedy's is bound to be reflected in Minow's thinking."

Much has recently been made of the fact that the President reads several daily newspapers. Missing from the public press is the intelligence that the tenant at 1600 Pennsylvania Ave. is a tv fan. He is reported to be an "avid" viewer of news programs and specials. He will tell an associate that "this I saw [on tv]" rather than "this was called to my attention."

Television as a medium to reach the people is all-important to President Kennedy, one of his principal advisors during the campaign confided. "He will go to the people via tv when his proposals and programs face trouble," it was pointed out. "He will do this through the question and answer format, at which he is best. He is not particularly good in just a straight speech. The best vehicle for the President to get front-page headlines is through Q&A tv sessions and he will make wide use of this method."

Mr. Minow's Commission ▪ And what of the FCC? Will there be far-reaching changes in organization, number of commissioners and appropriations when the President gets reorganization powers? Probably not, presidential sources say, despite the strong recommendations and criticisms of Special Presidential Assistant James M. Landis (BROADCASTING, Jan. 2).

Congress, the FCC and broadcasting all viewed with alarm the Landis report to the President when it was first released. Since that date, however, the author himself has backed down considerably, close observers feel, and assurances reportedly have been given that most of his recommendations will not bear fruit.

For example, Mr. Landis' recommendation that an office of "overseer" over the regulatory agencies be established in the White House—placing the executive in direct conflict with the legislative branch which so zealously guards its right to oversee the agencies—no longer is causing concern among members of Congress.

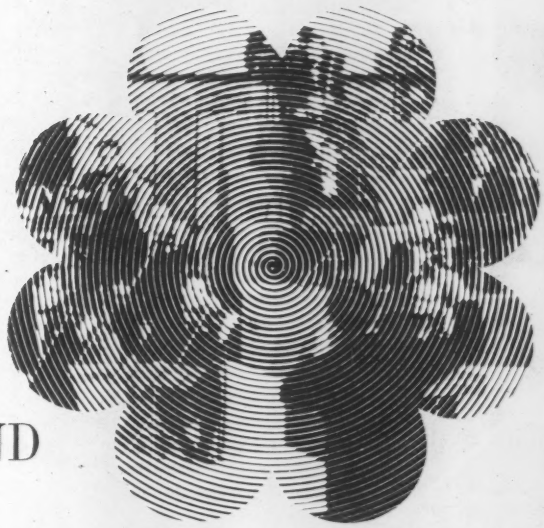
President Kennedy met two weeks ago with Rep. Oren Harris (D-Ark.), chairman of the House Commerce Committee, and reportedly allayed the congressman's fears. Of his meeting with Rep. Harris, the President said: ". . . We are going to continue to work together to try to speed up the procedures of the regulatory agencies and improve their action.

"Whether we should have such a White House liasion [as recommended by Landis] or center is a matter we are going to consider. The Congress bears special responsibility for these agencies and, therefore, I think it is probably not likely that major responsibility in this area would be released to the White House and I am not completely sure it is wise."

The Chief Executive said that Mr. Landis was "asked to come to the White House," not as the agency czar which he had recommended, "but merely to work with the White House and with the interested members of Congress. . . . He is going to stay some months and do that."

Senior Kennedy's Support ▪ It has been reliably reported that the person most interested in James Landis and his report was Joseph Kennedy, father of the President. The Landis recommendations were hand delivered to the then President-elect last December in Florida by the senior Kennedy. "Landis got the idea that he should be the agency czar and this was not the President's thinking," according to a source close to the situation. "Congress was vitally concerned and Landis had to be pulled down to size before an open revolt erupted. His contributions to the new Administration will be at a minimum."

The presidential source said that Mr. Landis will remain at the White House only a few months and then "quietly slip away." Echoing this view, a Demo-



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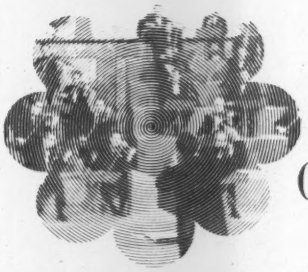

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KENNEDY, MINOW SEE EYE TO EYE continued

cratic member of Congress said that he is no longer concerned about any effort of Kennedy-Landis to usurp authority where Congress claims sole jurisdiction. "I don't mind admitting that I was vitally concerned for awhile, however," he stated.

While Mr. Landis was considered a power to contend with, however, Congress was preparing its siege guns for an all-out battle. The House Commerce Committee, "afraid that we are going to have quite a round over the Landis report," ordered a thorough analysis of the recommendations and conclusions. "There was not much we could agree with," a committee member said. "You can bet your bottom dollar that our responsibility is not going over to somebody else and we will stand by and see them take it over."

A brief Senate appraisal of the Landis report: "It is viewed with considerable misgivings, if not disdain." Still another Hill view: "The report shows Landis will go out of his way to step on people's toes whether he has to or not."

Assurances to Minow ▪ Did Newton Minow have any misgivings about guiding the FCC's destinies under the New Frontier? Mr. Minow himself has not said but it is known that he was assured by the White House that Mr. Landis would not have any authority as an "overseer" of the commission and that the chairman would deal directly with the President when matters of mutual concern arose.

Mr. Minow has not seen the President since his appointment to the FCC but a meeting has been scheduled soon after he takes over as chairman. The 35-year-old Chicago attorney said that he also expects to confer with Mr. Landis but has not done so as yet.

The President has requested the power to reorganize agencies of the government—authority withheld from President Eisenhower during his last two years in office. The reorganization bill already has cleared the Senate and is not expected to meet serious opposition in the House—with Congress retaining the right to item-veto any action of the President.

Mr. Landis said that when such reorganization powers are forthcoming, he will appoint a "task force" to take a close look at the FCC. He said this group will then report directly to him and that he will pass the conclusions on to the President with personal comments. Mr. Landis himself concluded that there was just about everything possible wrong with the commission.

The Chairman's Views ▪ Mr. Minow sees no drastic revisions or shake-ups in the FCC table of organizations under the New Frontier. He said that talent and dedication of the staff will make it possible to accomplish most of the things he wants done. "I intend to award talent and will push good men up," he explained in discussing his plans.

The new chairman, who was confirmed by the Senate last week, has been encouraged by interest shown in his program by present broadcasting and advertising professionals. He said that many persons now employed in the industry, at much higher salaries than the FCC could offer, have asked for the opportunity to join Mr. Minow's commission. "There is an interest in this thing and tremendous strides can be made," he emphasized.

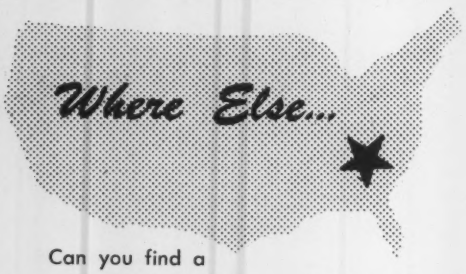
Mr. Minow got a pretty good idea of how the commission staff is functioning through a full-day presentation staged by present Chairman Frederick Ford (BROADCASTING, Jan. 23). An even more comprehensive appraisal will be available a few months after he takes office when an independent survey being conducted by Booz, Allen & Hamilton, management consultants, is completed (BROADCASTING, Dec. 5, 1960).

Networks and stations are underestimating the tastes of the American public with the current programming fare they are putting forth, Mr. Minow said in connection with his announced drive to upgrade the over-all product. The government cannot specify a certain program at a given hour but it has the duty to encourage quality programming and "I intend to do so," he said.

The new chairman conceded that this is "certainly a sensitive area" because of the censorship question but stressed that certain things can and must be done. These will include a close inspection and scrutiny at renewal; increased monitoring of individual stations; industry encouragement for self improvement.

Mr. Minow indicated that he thinks ratings are among the reasons for poor programming and told the Senate Commerce Committee that he "certainly will" do something about them. He said they properly fall within the purview of the FCC and that something is wrong when the various services vary so widely. If a station offers nothing but westerns for three years because of ratings, then that station will have a serious problem when it applies for renewal.

Mr. Minow already has aligned himself 100% with the move to provide a better opportunity for the development of local shows. During his Senate confirmation hearing, he promised to put his powerful office behind efforts for more and better local programming in prime time. He agreed with the senators that the threat of loss of net-



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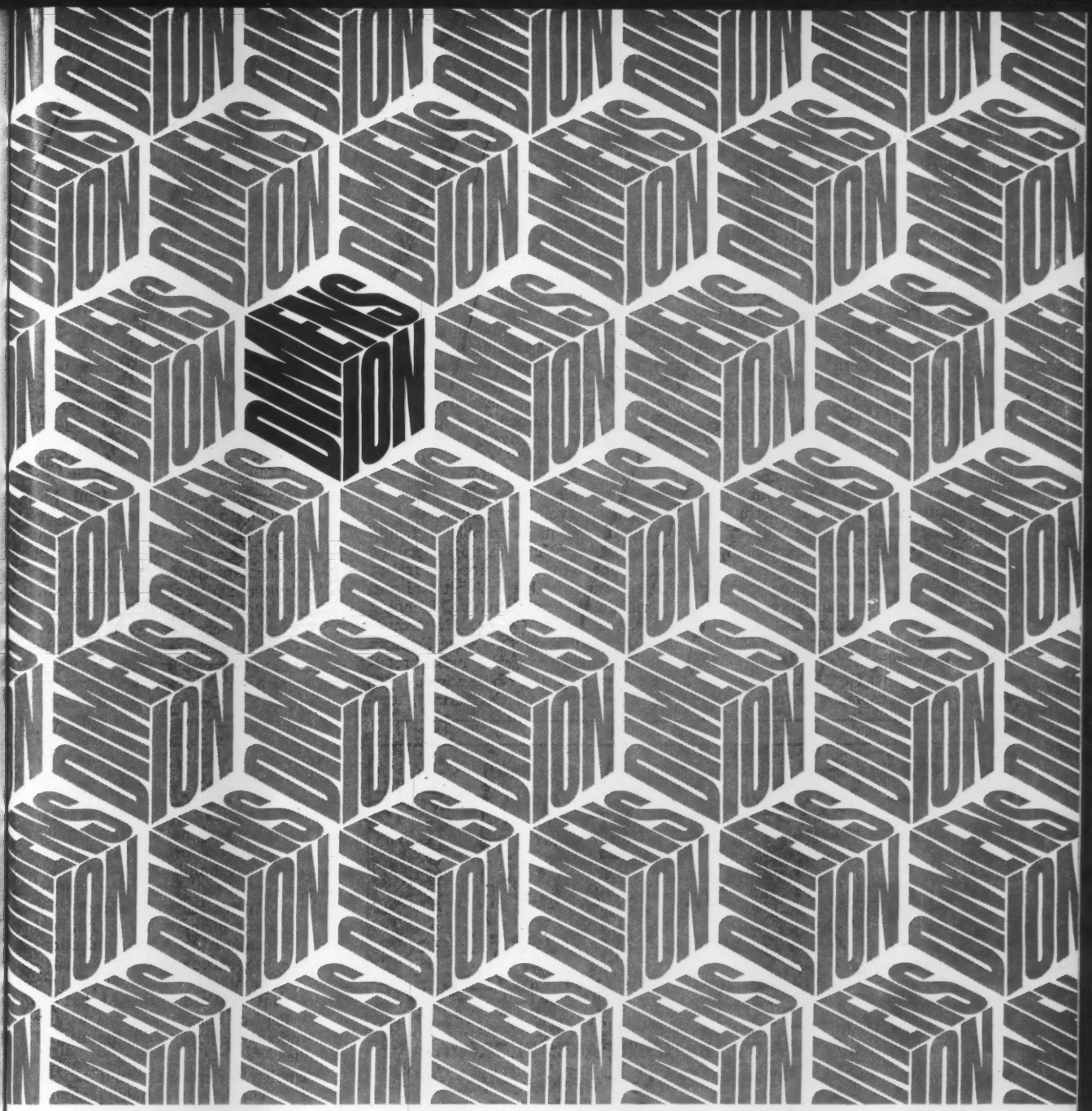

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work affiliation has stifled local efforts in the past.

Possibly due for an overhaul to include stiffer provisions is the FCC's "statement of policy" on programming issued last summer (BROADCASTING, Aug. 1, 1960).

The Hour is Important ▪ The FCC also will be watching the hour at which a station broadcasts its public service and quality programming, Mr. Minow indicated. For instance, a 6:30 a.m. or midnight offering will not count much with the commission in considering the overall offering. Mr. Minow's championship of educational tv is well known and he said that he hopes to liberalize rules for etv stations to make it easier for them to get on the air and continue operation. One proposal which will get a thorough study will be to allow etv stations to sell time and accept advertising—strictly forbidden under present rules.

From the House of Representatives and the Senate comes widespread support for Mr. Minow's programming views. During his confirmation hearing two weeks ago (BROADCASTING, Feb. 13), senator after senator attacked current programming fare.

The charge that FCC activity in programming is censorship is "completely out of line," a Hill spokesman said last week. Such a function is necessary to keep stations under "a continued state of tension" and forestall a feeling of self satisfaction. The worst thing that could happen, he said, would be for the government to dictate programming. The next worst thing, he felt, would be for broadcasters to be given a free rein with "the almighty dollar becoming the dictator of programming."

Industry Prepares ▪ Taking stock of the growing trend in Washington, the industry already is making moves of its own to beat the New Frontier to the punch. At the NAB board meetings the past fortnight, association President LeRoy Collins warned that if tv programming isn't improved, "we're whipped before we start" (BROADCASTING, Feb. 13). As the first move, the NAB put new teeth into its codes and pressed for tightened voluntary controls.

One of the major problems facing the industry, a broadcasting executive said, is the failure of critics to realize that tv cannot be both educational and entertaining for every minute, 15 hours a day, seven days a week. He stressed that the efforts of the New Frontier are not needed to make most broadcasters aware of their obligations.

Critics of the network offerings, however, already are pointing to tentative 1961-62 programming plans as a case in point (BROADCASTING, Feb. 6). As one congressional critic put it: "If these plans bear fruit, there will be more horsewhippings, shootings and delinquency on television than ever before." Chairman Minow has made it plain that he subscribes to the congressional theory that the radio spectrum is a natural resource and, as such, belongs to the public. "The public is not now reaping the dividends it deserves from its property and indications are that it will not unless the FCC intercedes," a congressional critic charged.

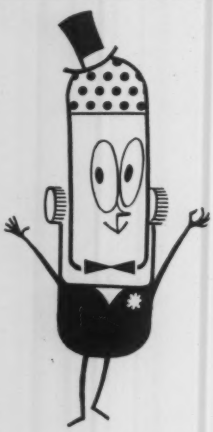
Away in Space ▪ Future communications, including tv, by space satellites will play a major role in communications planning under the New Frontier. The FCC already has recognized the need for planning and policy decisions and has assigned a commissioner, T. A. M. Craven, and a lawyer, Paul M. McDonough, to the problem.

A recent report of the Senate Aeronautical & Space Sciences Committee stressed the importance of formulating policy without delay (BROADCASTING, Dec. 5, 1960). The report said the U. S. must determine the benefits of space telecommunications and be ready to negotiate for space frequencies when the International Telecommunications Union meets in Geneva in 1963. "Critical decisions" are needed promptly because of the emerging significance of artificial satellites in global communications, the report said.

And, for the first time, the Senate Commerce Committee included a chapter in space communications in its request for funds during the new Congress. The enabling legislation included the standard investigation of communications with this language added: "including a complete review of national and international telecommunications and the use of communications satellites." Committee Chairman Warren Magnuson (D-Wash.) stressed that the whole field of communications will be tremendously changed by the use of satellites.

"A policy for space communications, probably via the use of satellites, must be established and this will lead to a review of the entire spectrum by both military and civilian users," Sen. Magnuson said. Rep. Harris and Sen. Vance Hartke (D-Ind.) already have introduced bills calling for an investigation of the spectrum.

On domestic allocations, Sen. Magnuson said: "Tv channel allocation is a continuing problem and we are forced to continue to urge the FCC to act. A special *ad hoc* committee of outstanding experts appointed by this committee to study the allocation of tv channels has reported and more hearings will be necessary. . . . To date, the



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Send me the facts – fast!

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Address_____ Station_____

City_____ Zone_____ State_____

*WJEF-FM will increase power from 115 KW to 500 KW Spring, 1961.

KENNEDY, MINOW SEE EYE TO EYE continued

FCC has failed to develop a specific policy. . . ."

The commission, however, soon will send a new proposal to the senator's committee. It will be hinged on a push for all-channel receiver legislation and a plan to set up a pool of uhf channels to be assigned whenever and wherever they will be used. The FCC also will encourage vhf stations to operate simultaneously on uhf to ease the way for a shift to the upper frequencies of all tv if it is ever deemed advisable.

More of Congress ▪ The 87th Congress will have to move fast to equal the record of its immediate predecessor, the 86th, in approving broadcast legislation. The old Congress was the most productive of any in recent years in passing new laws covering radio-tv, the FCC and the Communications Act. In spite of this record, however, many perennial industry proposals already are back again for consideration.

Moving quickly into the new session, the Senate Commerce Committee already has held hearings on Sec. 315 and more are promised in March—as soon as the FCC reports finally on coverage of the 1960 election. Even before the 87th convened, however, the House Campaign Expenditures Committee aired the controversial equal time provisions of the Communications Act (BROADCASTING, Dec. 5, 1960). After hearing testimony from industry and government leaders, this body said that proposals to repeal Sec. 315 in its entirety should be "fully explored."

Sen. John O. Pastore (D-R. I.), chairman of the Senate Commerce Committee Communications Subcommittee, who chaired the recent hearings, has given little encouragement to the advocates of outright repeal but has promised broadcasters a further liberalization. There has been little criticism of industry coverage of the presidential election with the cramping provisions of equal time suspended; a permanent injunction (S 204) against Sec. 315 was the vehicle for Sen. Pastore's hearings (BROADCASTING, Feb. 6).

This bill, introduced by Sen. Magnuson, will reach the Senate floor soon after the additional March hearings and Sen. Pastore has given broadcasters hope that congressional action will go beyond a permanent exemption of presidential campaigns. He has warned, however, that there is "no chance" for outright repeal but thought that some "compromise idea" will be forthcoming.

A second subcommittee of the Senate Commerce Committee, headed by Sen. Ralph Yarborough (D-Tex.), also is planning hearings in the immediate future on Sec. 315. Unlike the legislative sessions already held, the Yarborough hearings will deal with specific complaints lodged by candidates or their supporters against stations and networks during the 1960 campaigns.

That Other Body ▪ The Sec. 315 picture is not so favorable in the House. "How can broadcasters expect to get 315 repealed," a prominent Democratic congressman asked last week. "I'm not so sure permanent suspension for the President is such a good thing, either," he continued. It was in the House that the temporary relief faced its stiffest opposition last summer, winning on the House floor only after lengthy debate and a standing vote.

Rep. Harris' committee will take up Sec. 315 after the Senate acts. He, too, probably will schedule hearings. Adding impetus to the move for a permanent injunction was the statement by the President that he would be willing to debate his Republican opponent in 1964 (BROADCASTING, Feb. 6).

The House Commerce chairman has committed his committee to hearings during this Congress on *ex parte* legislation; longer hours for daytime stations; trafficking in licenses; allocations;

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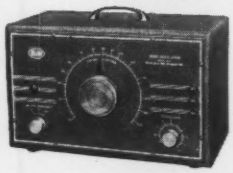
Model 300 Frequency Meter. Measures audio frequencies to 30,000 cps in 6 ranges. Integral power supply and input level control.



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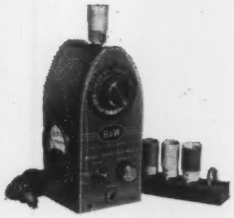

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- Sturdy, color coded, plug-in coils.
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WQXI uses its voice to reflect the personality and pace of Atlanta . . . and to promote projects that make Atlanta a better place in which to live. Its accent on community service is part of a vibrant new *Exciting Radio* format. In its first month, according to C. E. Hooper, *Exciting Radio* increased the WQXI Atlanta audience share by almost 100% in *both* the morning and the afternoon. *Now, more than ever, Atlanta's best buy is WQXI!*

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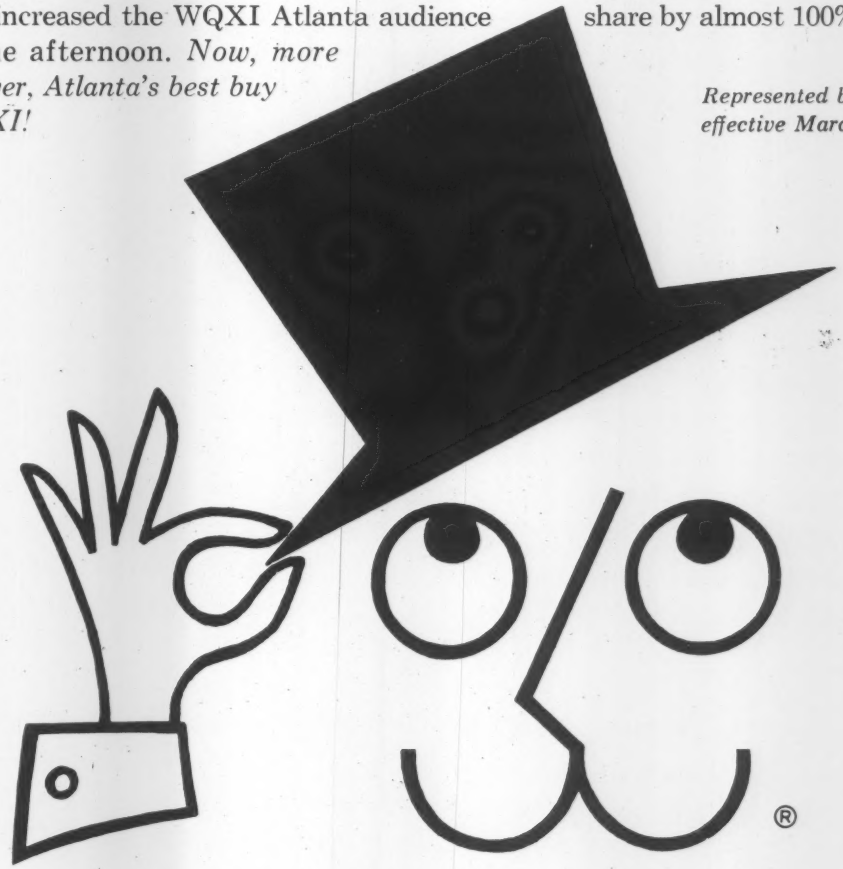

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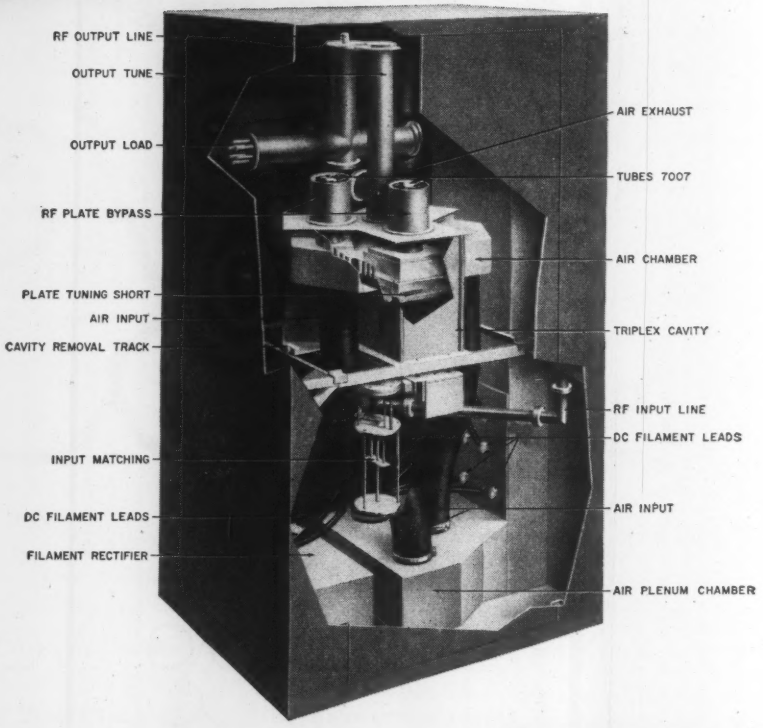

The TF-14-A amplifier is housed in three standard size cubicles designed to mount side by side in a straight line. The rectifier cubicle, however, may be placed in a remote location since operating controls are in the aural and visual cubicles.

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GENERAL ELECTRIC

KENNEDY, MINOW SEE EYE TO EYE continued

educational tv financial aid, and probably pay tv and network regulation. On his bill to ban off-the-record presentations to members of the FCC (HR 14), Rep. Harris stated: "I pledge my best efforts to see to it that this legislation will be enacted. . . ." As a further indication of what broadcasting can expect from Congress this year, the Arkansas Democrat told those attending the 35th anniversary of the *Grand Ole Opry* in Nashville:

"Congress will have to re-examine some of the premises on which our American system of broadcasting is based. Congress must ask and answer questions as—what happens to the opportunity for local self-expression on radio and tv stations? What happens to the need for developing and using local talent in radio and tv programming? What happens to programs designed to serve minority groups and special tastes? . . ."

A Network Yolk ▪ In its final report to Congress, Rep. Harris' Legislative Oversight Subcommittee recommended that a bill calling for network regulation be re-introduced "and made the subject of legislative hearings" (BROADCASTING, Jan. 9). Rep. Harris immediately introduced such a measure (HR 1164)and sentiment for the proposal is growing weekly in Congress and elsewhere.

"Network regulation is coming for sure and they [networks] have only themselves to blame when it happens," a member of the President's official family predicted just last week.

Last March, the subcommittee commissioned the American Statistical Assn. to make an independent study of the statistical validity of rating services. The report by the three-man ASA committee is overdue on the Hill and indications are that it will lay the groundwork for a thorough investigation of ratings by the Harris committee.

One final recommendation was made in the oversight report. With that investigative body expiring Jan. 3, it recommended the establishment of a permanent subcommittee of the Commerce Committee for continued agency surviellance. This subcommittee would have its own staff and special appropriations and it is understood that enabling legislation will be introduced in the near future.

Magnuson's Pet ▪ Sen. Magnuson twice has pushed legislation through the Senate authorizing federal subsidies for the establishment of etv stations only to see both measures die in the House. He has scheduled a new round of hearings beginning March 1 on his bill which would grant each state up to $1 million. Prime supporter in the House is Rep. Kenneth Roberts (D-Ala.), who is the author of an etv bill which calls for each station to match any federal monies it receives.

Communications matters will continue heavy on the Senate side when Sen. Pastore takes his subcommittee to Salt Lake City and Cheyenne, Wyo., tomorrow (Tuesday) and Wednesday for on-the-spot reports from booster operators. Congress authorized vhf repeater tv stations just last summer and the committee wants a first-hand report on how the system of spreading tv signals in the Northwest is working.

As in past Congresses, several industry bills which always are introduced and often get hearings but no action, again are before the 87th. These include bills to ban the advertising of alcoholic beverages in interstate commerce, prohibit the broadcasting of horse race and gambling information, outlaw pay tv, establish a federal commission on ethics and office of administrative practices, legalize professional sport tv blackouts, set up a cabinet-level post on communications and transportation, have the government pay campaign expenses and charge fees for FCC services.

The later proposal, which has been cropping up for many years, may get a close scrutiny—from both the legislative and executive branches—this session. It is known that the Budget Bureau is studying ways and means to make licensees of the FCC and other agencies pay for services rendered by the regulator. The Kennedy Administration, it is reported, already has expressed interest in such proposals to obtain badly-needed extra revenue.

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Many Kennedy aides know radio-tv

When the Administration has a radio-tv matter to work on, the President will not be lacking in industry-indoctrinated minds for advice.

First, there is J. Leonard Reinsch, executive director of the Cox stations, who has long been active in top Democratic circles. Mr. Reinsch was manager of the 1960 Democratic convention in Los Angeles and served President Kennedy as tv consultant during the campaign. He will continue to be on call on a consulting basis and probably will be appointed to an advisory committee.

On the President's legal staff are Myer Feldman, former broadcaster, and Richard N. Goodwin and Lee C. White, who have served with congressional committees investigating the FCC and the industry. Mr. Feldman, legislative assistant to the President when he was Sen. Kennedy, recently sold KLAD Klamath Falls, Ore., and his 30% of WADK Newport, R. I. (BROADCASTING, Nov. 28, 1960). He also formerly had interests in KOMA Oklahoma City and KITO San Bernardino, Calif.

Mr. Goodwin was the center of controversy while a staff attorney for the Legislative Oversight Subcommittee. He did much of the leg-work in the tv quiz investigations and while still on the subcommittee staff bylined an article in *Life* magazine billed as an "expose." Soon after the article was published, he joined Sen. Kennedy's staff. Mr. White was counsel for a special Senate Small Business Subcommittee which conducted hearings on the continuing efforts of daytime stations to broadcast longer hours. He authored a report which was critical of the FCC for its failure to take action in the case. Mr. White was administrative assistant to Sen. John Cooper (R-Ky.) just prior to joining the White House staff.

The cowboys are being put to pasture

TV PILOTS FOR '61-'62 LED BY ACTION, COMEDY AND CARTOONS

That hard-riding champion of the American viewer, the television cowboy, has been unhorsed by other heroes who get there first afoot or with more modern locomotion, if this year's spring crop of new pilot films correctly indicates a trend.

Fewer than 10 western pilots are on the list, a number matched both by new drama series and documentaries as the spring selling season gets into full swing.

Action-adventure shows lead the list, comedies are a strong second and, surprisingly, animated cartoon programs are in third place. The flood of pilots in these categories obviously was inspired by the successes of adventure, comedy and cartoons in the current season. The predominance of hour-long episodes among the action-adventure offerings also is clear evidence that the popularity of such programs as *The Untouchables* and *77 Sunset Strip* have not gone unnoticed by the pilot makers.

Already the networks are busily showing advertisers and agencies those new shows in which the former have vested interests, usually through pilot-financing, and which tentatively have been listed in network fall programming schedules. Producers of pilots with no network angel just as avidly are presenting their new programs to the same potential buyers on the one hand and trying to persuade networks to add these shows to their schedules on the other, even if it means scratching some already scheduled for the 1961-62 line-up.

The programs listed do not, of course, represent all the pilots to be presented this spring. Nor will all of the pilots in this list be produced. At this time of year each day sees new titles added and old ones dropped, in accordance with the changing ideas of their producers as to what will or will not be salable for fall. Many small companies come into being, make a pilot or two and fade from sight, some never even achieving the permanence of a listing in the telephone directory. A few larger program producers refuse to divulge any information about their plans. Their number, incidentally, has increased since the Los Angeles visit last fall of a delegation from the FCC to inquire into the nature of network tv programming.

The programs briefly described below, however, do represent a fair sample of what is being offered.

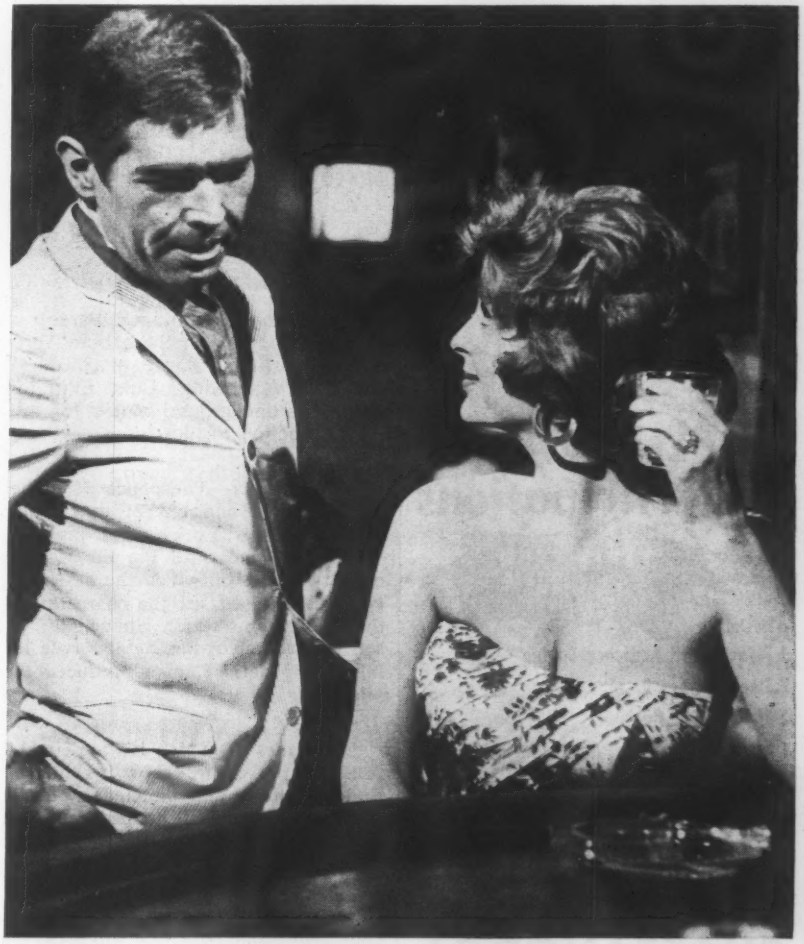
Action-adventure

Acapulco—A pair of Korean War veterans, coming to this Mexican coastal resort town in search of fun and romance, find them both and adventure too when they meet the father of a former pal, killed in Korea. He is a retired criminal lawyer whose former underworld associates don't want him to remain retired. Ralph Taeger and James Coburn are the heroes, with Telli Savalis as the old attorney an Allison Hayes and Bobby Troup also regular members of the cast. Billy May will compose and conduct the music for the series, which producer-writer John Robinson's Libra Enterprises is producing in cooperation with Ziv-UA for NBC-TV. The half-hour series starts Feb. 27 in a Monday, 9-9:30 p.m., time period, with R. J. Reynolds Tobacco Co. as sponsor.

The Asphalt Jungle—A deputy police commissioner in charge of field operations in a modern American metropolis (Jack Warden), a tough captain on his staff (Arch Johnson) and a young sergeant trying hard to make a name for himself (Bill Smith) are the central characters of this hour-long series, produced by Arthur Lewis at MGM-TV, which will start on ABC-TV April 2 as a Sun. 9:30-10:30 p.m. series. Duke Ellington wrote the background score.

The Beachcomber—A highly successful businessman decides to take life easy as a beachcomber, finds this even more active and exciting than big business, in the half-hour tv series that Filmaster is producing at Winter Park, Fla. Four of the 39 episodes had been completed by Feb. 1. Nat Perrin is the producer, Cameron Mitchell the star.

Cabana 54—Shelter Island Inn in San Diego Harbor is the locale for this half-hour series which combines action and



James Coburn and Julie London star in 'Acapulco,' an action-adventure half-hour being produced by Libra Enterprises and Ziv-UA for NBC-TV.

adventure with a healthy dash of espionage. Richard Garland stars as the club owner who is also an undercover agent. Sam Gallu produces for California National Productions. Pilot is ready for running.

Caribbean—Rory Calhoun stars in this hour-long romantic adventure series which Four Star will produce for Calvic Productions, company owned by Mr. Calhoun and Vic Orsatti which previously produced *The Texan*. Richard Simmons wrote the script for the pilot, which will go into production the end of the month, while a second unit is shooting background footage in the Caribbean.

The Corrupters—The records of the Kefauver Committee and other crime investigating groups provide the basis for the episodes of this series of the adventures of a newspaper labor reporter-columnist. The hour-long series is produced at Four Star by Leonard Ackerman and Don Burrows for ABC-TV.

Counter-Intelligence Corps — McCann-Erickson Productions is cooperating with Desilu in the production of this hour-long series based on the exploits of former CIC agents, created by Josef Shaftel, who is also the executive producer. Leonard Kantor wrote the opening episode, a two-parter titled "Teheran."

Crawford's Key—A man who owns his own island off the Florida coast is the central figure in this action-adventure series which Nat Perrin will produce for Filmaster. The pilot script is now being written.

Arch Johnson (l.) and Jack Warden in 'Asphalt Jungle' which is being produced by Arthur Lewis at MGM-TV for ABC-TV showing. Duke Ellington wrote the background music for this big city police thriller.

87th Precinct—The police personnel who work in and out of the station house in New York's 87th precinct, familiar to readers of the Ed McBain mystery stories on which the hour-long tv series is based, are the characters of the tv programs which Hubbell Robinson Productions is filming at Revue for NBC-TV. Boris Kaplan produced the pilot.

Everglades — This is a Ziv-UA produced adventure show written by Budd Shulberg and directed by Andy McLaughlin. The half-hour series, which may be considered by CBS-TV for next season, stars Ron Hayes.

The Force—Exploits of the Royal Canadian Mounted Police will form the basis for this series of hour-long adventure dramas which Joseph Mansfield will produce at Warner Bros. The series is not yet cast and the initial script is still in work.

Homicide—The homicide bureau of a big-city police force provides the setting and personnel for this 60-minute series of police dramas, not yet cast, which Mort Briskin will produce for Desilu.

The House on the Rue Riviera—Adventure on the Cote d'Azure, where the great and near-great, the wealthy and the want-to-be-wealthy rub shoulders on the beach and at the gambling table (the series formerly was titled *Monte Carlo*), is developed in this hour-long series which Douglas Hayes is producing in color at 20th Century-Fox Television for NBC-TV.

The Hunters—Big game hunting in Africa is the theme of this series of 60-minute programs formerly titled *Tanganyika*, which Robert Blees is producing at 20th Century-Fox Television for ABC-TV. William Self is executive producer.

The Impatient Ones—American fliers of World War I, the gay, reckless boys whose exploits in the air over the front were matched only by their adventures in Paris streets and bistros, are the heroes of this half-hour series now in preparation by Q.M. Productions for ABC-TV. Quinn Martin is the producer. Series has not been cast.

The Insiders—A New York publicity man (David Janssen) spends more time keeping his clients out of trouble than getting them into the papers in this Screen Gems series of hour-long adventure dramas. William Sackheim is the producer, Elliott Silverstein the director and Richard Alan Simmons the writer. Polly Bergen is guest star of the pilot, which is ready for showing.

Kovach—John Robinson is writing and will produce the private detective series of half-hour programs for Libra Enterprises in cooperation with Ziv-UA.

The Lady in Red—Suzanne Lloyd is starred in this half-hour adventure series which Shirley Mellner is producing for Heritage Productions.

Las Vegas—Peter Graves stars as a public relations man who doubles as a trouble-shooter for the plush hotels and gambling houses in the Monte Carlo of the West. The hour-long series being packaged by Goodson-Todman for NBC-TV. Andrew J. Fenady is the producer; the series is being filmed at Paramount.

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5530	3,000	110	4-250A	250	110
5541	10,000	110	4-1000A	1,000	110
5681	75,000	110	4x500A	500	120
5736	2,500	60	6166	10,000	60
6256	5,000	110	7007	10,000	220
6257	5,000	110			
6258	3,000	110			

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THE COWBOYS ARE BEING PUT TO PASTURE continued

Las Vegas File—The police files of the city of Las Vegas and Clark County, Nev., are the source of the story material for this series of hour-long dramas which Jules Schermer will produce at Warner Bros. with Peter Breck and Mike Road starred. (Not to be confused with *Las Vegas*, which Goodson-Todman is producing at Paramount for NBC-TV.)

The Man From Telegraph Hill—Dan Dailey stars in the title role of this hour-long series of adventure dramas produced and written by Richard and Mary Sale for Desilu.

Man in the Middle—Robert Sterling plays the part of a New York night club owner who is also an amateur archeologist with a penchant for solving mysteries and helping people in trouble. Donna Douglas co-stars. Robert Sparks is the producer; Oscar Rudolph the director and Margaret and Paul Schneider the writers of the Screen Gem half-hour series. Pilot is already filmed.

The New Breed—The elite squad of the Los Angeles Police Dept., young men who fight crime with brains rather than brawn, provides the setting for this half-hour series starring Leslie Nielsen which Q.M. Productions is producing for ABC-TV. Quinn Martin is executive producer.

The No. 1—Highlights from the lives of the greatest reporters of all times and the stories they covered are presented in dramatized form in this hour-long series which Nat Perrin will produce for Filmaster.

Number 7 Cannery Row—Robert Knapp portrays a Pinkerton-type guy with a business called the Pacific Maritime Security Corp. in this on-and-off-shore series of half-hour adventure dramas which is being filmed on the California coast in the Carmel-Monterey area. Sam Gallu produces for California National Productions. Pilot is ready to be seen.

Open File—The police files are full of unsolved cases for which this half-hour drama series will attempt to present logical, although not necessarily the actual, conclusions. Vernon Clark produced the pilot for the series in which David Brian is host. Herts-Lion International Corp. is producing in cooperation with ABC Films.

Panama — Three adventurers join forces to undertake difficult assignments which take them to many interesting places and much action in a Central American setting. John Larkin will produce this hour-long series in color on location for NBC-TV.

Patrol Boat 999—Based on the book of the same name by Harold Waters and Aubrey Wisberg, this hour-long series deals with the U. S. Coast Guard in the prohibition era. Lindsley Parsons is executive producer; Mr. Wisberg is producer-writer; Lindsley Parsons Inc. is producing the series in association with Allied Artists.

Police Doctor—Authentic experiences of a police surgeon assigned to Los Angeles Central Receiving Hospital provide the basis for this series of half-hour dramas, starring Richard Carlson and produced by Henry Kesler for California National Productions. The pilot is ready for showing.

Portofino—Lisa Corbett portrays a young widow in this hour-long adventure-romance-dramatic series whose home base setting is a small hotel on the Italian Riviera where she and three bachelor friends of her late husband reside. Bruce Geller wrote the pilot which NBC-TV is filming at MGM-TV.

Solitaire—Ray Danton and John van Dreelen are to star in this hour-long adventure drama series with a European background. Howie Horwitz will produce at Warner Bros.

The Dick Powell Show—Dick Powell will host this hour-long anthology series of contemporary adventure dramas which Four Star Television is producing for NBC-TV. Mr. Powell will also star in one out of every three of the 39 programs.

Rio—Roy Huggins, creator of *Maverick*, also conceived this hour-long contemporary adventure series, dealing with two Americans running a travel agency in Rio de Janeiro. Adam West and James Best play the leads. Series is now in production at Desilu and on location in Brazil. Alvin Cooperman is executive producer for Ron Com Productions.

Satan's Waitin'—Raymond Walston stars in this modern-day suspense-adventure-romance series of half-hour episodes which Don Fedderson Productions is planning.

17 Battery Place—Ron Randell stars as an investigator for the Port of New York Authority in this Revue series, to be filmed in New York and Hollywood.

Shannon—George Nader stars as an insurance investigator assigned to protect his company's transportation clients from hi-jackers, thefts, etc. in this half-hour tv Screen Gems series. Producer: Robert Soarks; director: James Neilson;

Foreign-mades being offered on U. S. market

ASSOCIATED TELEVISION OF LONDON MAKES STRONG BID

In addition to U. S.-produced film for tv, there are also series produced abroad by foreign companies that are available for sale in this country. For example, Associated Television of London, which distributes in the U. S. through subsidiary Independent Television Corp., New York, has successfully sold its seven newest filmed series to overseas networks, and hopes to do the same here.

In the works are six 26-week half-hours and one hour-long show. *The Adventures of Sir Francis Drake*, being made on location in London and in the Mediterranean area right now, consists of fictionalized episodes based on the exploits of the famed seaman. Anthony Bushnill produces the MGM-made series, while Terence Morgan stars as Sir Francis. This series and the other six have been sold to Associated Tv for 12 British stations; to Associated Tv Stations of Australia for seven stations, and to Associated Tv Stations of Canada for the CBC Network.

Ghost Squad, the one hour-long series, which goes into production April 27 at J. Arthur Rank Studios in England, is an adventure-drama-detective show starring Sir Donald Wolfit. The show, in which the characters appear in various disguises, is produced by Connery Chappell.

The adventures of a roving photographer in Monte Carlo, *Riviera*, which goes into production June 15, will be filmed by Victerene of France on location in Monte Carlo. Dennis O'Dell is producer. No star has been selected as yet.

Harry Fine is producer of an ATV series to be filmed by MGM of England in Jamaica, B. W. I. in August. The romantic-melodramatic series will be called *Montego Bay*. Filming of *Mike Mercury Super Car*, a children's adventure show employing electronically controlled puppets, has already been finished and now is being shown on ATV outlets abroad.

Only the titles are available on two ATV stories scheduled to go into production in September and October respectively. They are *King, Queen and Knave* and *Grand Tour*.

writer: John Hawkins. Pilot is complete.

Swiss Family Robinson—The children's classic of the shipwrecked family and their adventures on an uninhabited island will become a half-hour tv series, produced by Fritz Goodwin for Filmaster. The pilot script now is being written.

Three to Get Ready—Joby Baker, James Callahan and Joe Partridge have been signed for the leading roles of a pilot, co-pilot and flight engineer of a global air charter service in this comedy-adventure series which Bud Yorkin and Norman Lear will produce under their Tandem Productions aegis, in association with CBS-TV and Paramount Studios. The hour-long pilot was written by Mr. Lear, who will also produce it, with Mr. Yorkin as director.

Three White Hats—Joseph Campanella, Ron Foster and L. Q. Jones are starred in this series of half-hour programs based on the present-day Texas Rangers. Wilbur Stark and Al C. Ward produce for California National Productions. The pilot film has been completed.

Tightrope—Mike Connors will again be starred in the hour-long version of the earlier half-hour series which Clarence Greene and Russell Rouse are preparing at Screen Gems for broadcast on ABC-TV. Quinn Redeker will be featured.

Tramp Ship—Neville Brand stars in this series of half-hour adventure-dramas which Don Fedderson Productions is producing at San Pedro, Calif., harbor and Desilu. John Brahms directs the initial segment; Fred Henry is executive producer, Milton Merlin associate producer, John Stephens production supervisor and Judy Adkins casting director. Dick Patterson, Mike Manor, Buddy Hayes and Mike Galloway are cast for continuing featured roles in the series for which an 8,000-ton cargo ship has been leased as chief locale of the action.

War Birds—World War I pilots, the first men to fly airplanes in military combat, are the protagonists in this half-hour series in which Wayde Preston and Don Francks have the leading roles. Sam Neuman and Al Simon produced the pilot for California National Productions.

Woman in the Case—A woman is the central figure in each of the hour-long dramas in this anthology of suspense stories, whether as criminal, vic-

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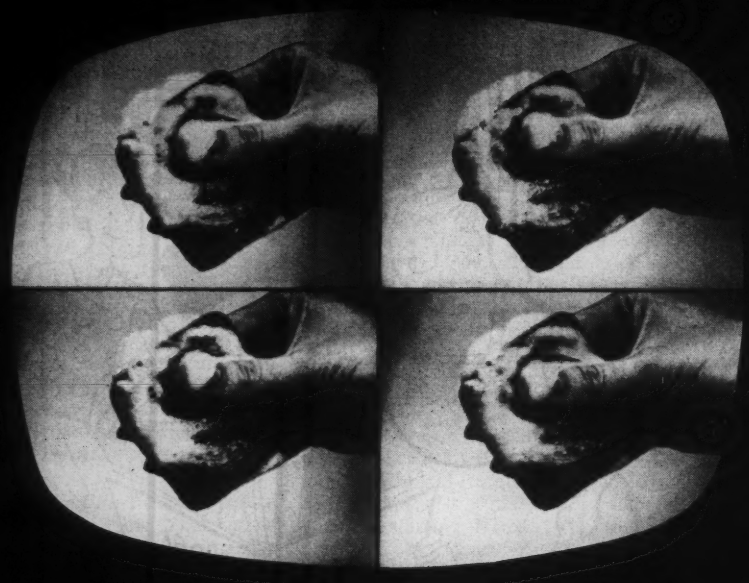
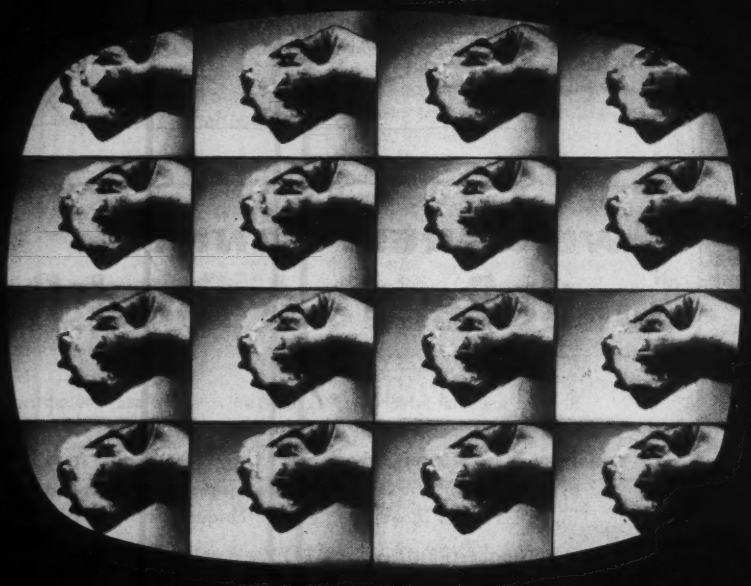


99 SQUEEZES . . . That's a lot! But just you watch as multi-image after multi-image dissolves . . .



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dissolves . . .
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tim or innocent bystander. Paul Monash is filming at MGM-TV for NBC-TV, with name stars as guest stars of each week's program, and a continuing host not yet selected.

Animation

The Alvin Show—Alvin, mischievous member of the chipmunk choral group, stars in this half-hour animated cartoon series created by Ross Bagdasarian, who supplies the voices here as he did on the records which started Alvin and his friends on the road to fame. Sy Gomberg created the series which Herbert Klynn is producing at Format Films.

Calvin and the Colonel—Calvin, a bear, and the Colonel, a fox, are the central characters in this animated half-hour series which TV Spots is producing for ABC-TV. Freeman Gosden and Charles Correll, radio's Amos 'n' Andy, will provide the voices for Calvin and the Colonel; Joe Connolley and Bob Mosher, who wrote and produced *Amos 'n' Andy* for 15 years, will produce the new series.

The Green Hooper—Although the main characters in this half-hour animated cartoon series are talking animals —a frog named Hoppity, a bear, Fillmore, and Professor Waldo, a wolf— Bill Scott and Jay Ward, co-producers, say it is beamed at an adult audience. Jay Ward Productions has a pilot ready for showing.

Keemar, the Invisible Boy—Magic and mischief blend humorously in this half-hour animated series, based on an original story by Herbert Klynn and Jules Engel. Lou Carlino wrote the pilot, which Alan Zaslove will direct at Format Films.

Muddled Masterpieces — The art classics are satirized in this five-minute color animation series which Gerry Ray, Sam Nickelson, Bob Ganon and Norm Gottfredson have ready for production at TV Spots.

Shaggy Dog Tales—A talking dog wins a scholarship to a university and runs into many unusual experiences in this five-minute color animated cartoon series. TV Spots is the production company; Gerry Ray, Sam Nickelson, Bob Ganon and Norm Gottfredson are the producers.

The Shrimp—The laughter and tears of the world of kids show up in this sentimental series of half-hour animated comedies created by Sy Gomberg from his own magazine stories and produced by Herbert Klynn at Format Films.

Simpson and Delaney—The escapades of a Laurel-and-Hardylike pair of roving comedians provide the theme for this half-hour animated cartoon series which Jay Ward and Bill Scott will co-produce for Jay Ward Productions. Simpson is the strong man. Delaney the puny runt with a cunning brain whose larcenous ideas are the source of most of the team's troubles. The pilot script is now on the drawing board.

Sir Loin and His Dragon—A British Don Quixote, highly idealistic and just as impractical, constantly gets into jams from which his valet, a sensible dragon, has to rescue him in this half-hour cartoon comedy series. Gerry Ray, Sam Nickelson, Bob Ganon and Norm Gottfredson completed the pilot at TV Spots.

Sweetie—Phil Rapp, creator of the Baby Snooks character made famous by Fannie Brice on radio, has included many of the Snooks characteristics in his new creation, Sweetie, six-year-old girl and central character in this half-hour animated cartoon series of domestic comedies. James and Anthony Pabian of Pabian Productions will produce, in association with Mr. Rapp.

Top Cat—A group of alley cats, feline equivalents of the Dead End kids, will be featured in this half-hour animated cartoon series, now on the planning board at Hanna-Barbera Productions. William Hanna and Joseph Barbera will co-produce.

Comedy

All in a Day's Work—Carl Reiner wrote the pilot, which Sheldon Leonard produced for this half-hour character comedy series dealing with the life of a tv comedy writer, Dick Van Dyke and Morey Amsterdam starred. Carlendan Enterprises (Reiner, Leonard and Danny Thomas) filmed the pilot.

Baron Gus—A Luxembourg baron (Ricardo Montelban) marries an American girl (Pippa Scott) and starts to see the United States, traveling in a trailer drawn by a Jaguar. John Hess, who wrote the Alex Guiness tv show, *Evil Scheme of Jebal Deeks*, is writing the series, with Dan Petrie directing at MGM-TV for CBS Films.

The Joey Bishop Show—Joey Bishop plays the fall guy in an advertising agency in this half-hour series. The pilot, produced by Sheldon Leonard and Lou Edelman, has been filmed and will be seen as a segment of *The Danny Thomas Show* on March 27.

Bus Stop—The William Inge play, a

smash hit on Broadway and in theatrical motion pictures, becomes an hour-long series which 20th Century-Fox Television will produce. William Self is executive producer.

The Jack Carson Show—Jack Carson plays the part of the driver of a charter bus, going wherever the charterer wants it to, in this half-hour Screen Gems comedy series. He is also a bachelor trying to rear a 7-year-old niece and to avoid matrimony. Robert Sparks will produce the pilot.

The Jeanne Crain Show—Jeanne Crain plays a top model and John Vivyan the editor of a swank fashion magazine, who are also married and the parents of two children, in this sophisticated situation comedy series of half-hour shows being produced by Screen Gems. Tony Owen is the producer, Norman Tokar the director and Barbara Hammer the writer. The pilot has been completed.

Coffee, Tea or Milk?—An air hostess, portrayed by Barbara Nichols, is the central character of this series of half-hour situation comedies, which Herman Saunders is producing at Mark VII Productions. Filming is scheduled to start late in February.

The Colonel's Lady—Eve Arden is starred in this half-hour comedy produced by Stanley Roberts for Ardley Productions.

Daddy-O—The *Dobie Gillis* team of writer Max Schulman and producer-director Rod Amateau are again collaborating in this new CBS Films comedy series about the man who plays an addle-pated father on a tv series and wants to quit because his real family keeps confusing him with his tv character. Don Defore is "Daddy-O" with Lee Phillips co-starred.

The Drum Beater—The exploits and predicaments of a press agent provide the theme of this hour-long series starring Pat Harrington and Andy Clyde. Edward J. Montague produced the pilot for Bonnaker Productions.

Father of the Bride—Leon Ames stars in the title role of this half-hour comedy series based on the best-selling novel, with Ruth Warrick, Myrna Fahey and Burt Metcalfe also regular members of the cast. Rudy Abel, producer, and Robert Maxwell, executive producer, filmed a full-hour pilot, which includes vignettes from a number of episodes as well as one complete half-hour, "The Wedding," which will be shown at the 11th of the 26-week series. Katherine and Dale Eunson wrote the pilot episode and will do a minimum of 13; they have completed story outlines of all 26. MGM-TV is producing the series. Anton Leader directed the pilot.

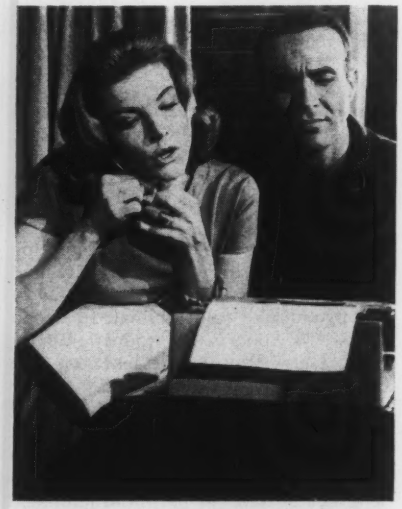
Johnny Fletcher — Frank Gruber wrote the books on which this half-hour series is based. Mr. Gruber produced the pilot for the Frank Gruber Co. Johnny Goddard and Read Morgan are starred.

Fractured Flickers—Take an old silent movie, cut it down to a half-hour and edit it for comic effects, disregarding the original story line, add a supercilious host named H. Carleton Fotheringill and you'll be doing what Jay Ward and Bill Scott of Jay Ward Productions have done with the pilot for this series. Hans Conreid portrays Mr. Fotheringill.

The Ginger Rogers Show—Glamorous Ginger Rogers portrays a fashion designer in this half-hour romantic comedy series which William Self is producing at 20th Century-Fox Television.

The George Gobel Show—Two different scripts have been prepared for this series, which will bring George Gobel back to tv each week in a domestic comedy with his tv wife, Alice, as yet uncast, and both will be tested before the pilot is filmed. Gomalco Productions is producing.

Phil Harris and Alice Faye Show—Desilu in association with NBC-TV is producing this half-hour domestic comedy series dealing with the fictionalized home life of this musician married to an actress.



Ricardo Montalban and Pippa Scott star in the new CBS Films pilot 'Baron Gus,' a comedy in which Montalban plays a European newspaperman covering the U. S.

Harry's Girls—Larry Blyden portrays a song-and-dance man traveling through Europe with three American show girls in his act in this romantic comedy series. Three half-hour episodes have been filmed for MGM-TV on the French Riviera. Ralph Levy is the producer; Alan Jay Lerner the executive producer; Joseph Stein, head writer and script supervisor.

The Hathaways—The twist to this domestic comedy is that the family consists of Father (Jack Weston), Mother (Peggy Cass) and three youngsters who are chimpanzees (the Marquis Chimps) rather than human children. Screen Gems is producing the half-hour series for ABC-TV.

Hazel—Shirley Booth stars as the housekeeper for a wealthy family, a character inspired by the *Saturday Evening Post* cartoons, in this half-hour Screen Gems series. James Fonda produces with Harry Ackerman as executive producer; William Russell directs and the scripts are written by William Cowley and Peggy Chantler. Pilot is now in preparation.

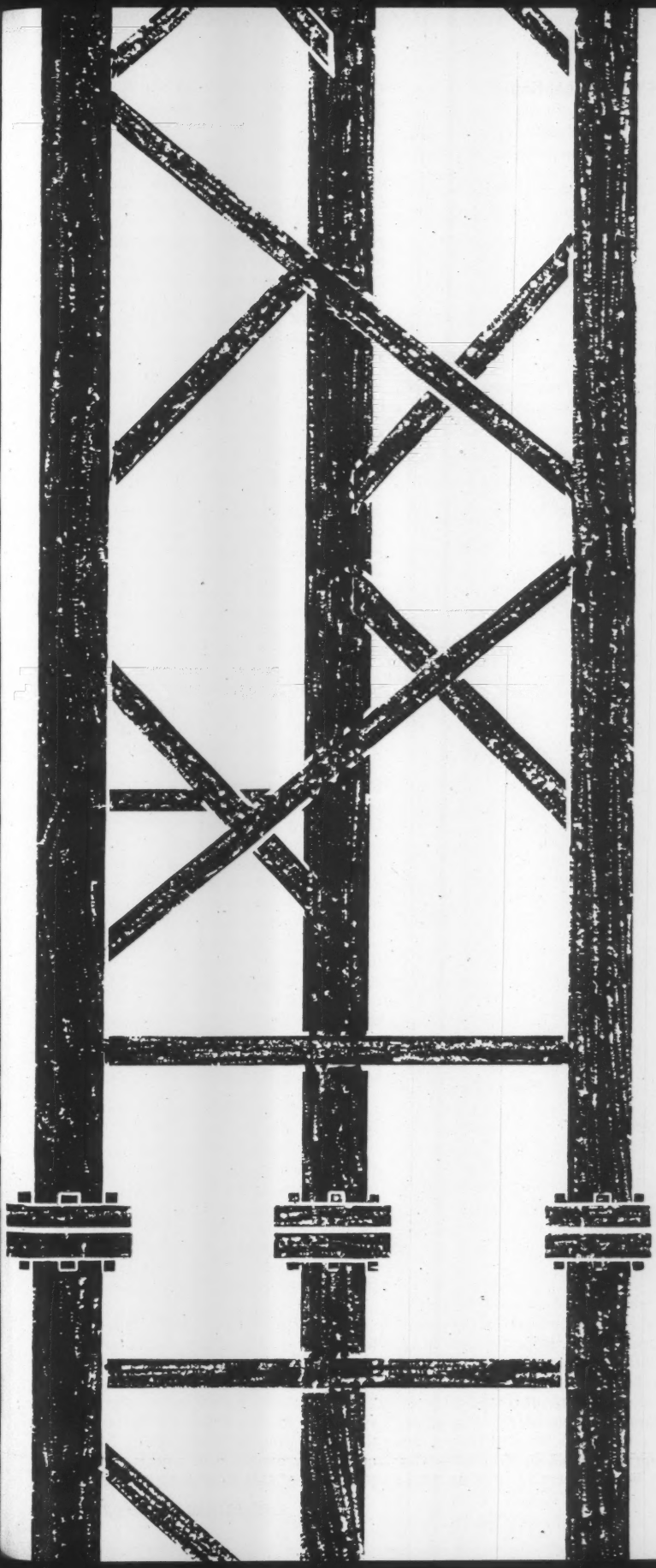
Her Honor O'Connor—The trials and tribulations of a female judge are humorously expounded in this half-hour series created by Michael Kraike and Clark E. Reynolds. Not yet cast, the series is scheduled to go into production this spring with Alvin Cooperman as executive producer for Ron Com Productions.

The Holidays Abroad—Dan Duryea and Margaret Hayes are starred in this half-hour situation comedy series which Josef Shaftel is producing for Desilu.

Jimmy and Me—A talking dog, "Mike," and his boy, "Jimmy," are the central characters in this half-hour comedy created by Ray Berwick. Arthur Lake does Mike's talking and is also producer of the series. Irving Cummings is executive producer; Emil Newman, musical director, and Charles R. Marion and Nat Tanchuck are among the writers. Mr. Berwick also directed the pilot, filmed at Desilu for Berwell Productions.

Ladies in Retirement—Two aging stars continue their friendly rivalry into their days of retirement in a home for old actors in this half-hour comedy-drama. Estelle Winwood and Gladys Cooper are starred. Buddy Bregman is the producer for Heritage Productions.

Margie—The movie "Margie" which 20th Century-Fox made some years ago with Jeanne Crain as star is now being turned into a half-hour tv series by 20th Century-Fox Television. Hal



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Goodman and Larry Klein are co-producers; William Self is executive producer.

Mickey and the Contessa—Eva Gabor and Mickey Shaughnessy are starred in this half-hour comedy series which Cy Howard will produce at Desilu for ABC-TV.

Mister Doc—Dean Jaggers stars in the title role of this sentimental comedy, a period piece set in 1905. Frank Gabrielson, the writer; Ralph Nelson, the producer, and Ruth Gates, prominent in the cast, formerly served in similar positions with *Mama*, nostalgic tv series which ran for several season with Peggy Wood starred. Pilot was filmed at Desilu by CBS Films.

Mother Is a Freshman—Gertrude Berg and Sir Cedric Hardwicke star in this half-hour schooldays comedy series which Four Star has sold to General Foods for broadcasting next season. Tom McDermott produced the pilot.

Mr. In-Between—Three landlubbers who don't know their bilge from the flying bridge jointly buy a boat and are launched on the adventures which make up this half-hour comedy series. Pilot script is ready for casting; Nat Perrin will produce for Filmaster.

My Fifteen Blocks—Danny Thomas, financing the pilot for this new half-hour comedy series, promises it will be "one of the first new story ideas in television in years," but refuses to divulge any details until he has it ready to show.

My Wife's Brother—Comedians Rowan and Martin are starred with Carole Cook in this half-hour situation comedy series which Cy Howard is producing at Desilu for ABC-TV.

The Janis Paige Show—This is a musical-comedy half-hour tailored to the talents of its star. William Asher is producer-director for Desilu.

Permanent Waves — Hope Holiday, Kathleen Freeman, Dee Arlen and Beverly Wills co-star in this half-hour situation comedy series concerning the adventures of four girls who are making the Navy their career. Jerry Lewis Enterprises is the production company; Ernest D. Glucksman is the producer. The pilot is now being shown to agencies.

Sweet Sixteen—The home life of a typical American family—father, mother, Miss 16-year-old, younger sister and baby brother—is portrayed by George Murphy, Janet Gaynor, Suzie Kaye, Barbara Neaird and Donald Washbrook in this half-hour series for which the pilot was written and produced by Ed James, creator of *Father Knows Best*. John Rich is the director. Series is being filmed at Desilu by Home-James Productions for NBC-TV.

You Can't Win 'Em All—Bob Schiller and Bob Weiskopf are the writers of this comedy half-hour series on Desilu's list for production for fall. It has not yet been cast. Show is based on *The Long Season*, novel of the home life of a big league ball player, written by Jim Brasnan, pitcher of the Cincinnati Red Legs.

In the new Desilu series Dan Duryea and Margaret Hayes are starred. Called 'Holidays Abroad,' it is produced by Josef Shaftel.

The World of Lisa Boston—Ruth Roman stars as the curious and intrepid editor of a women's magazine, who travels the globe in search of material, accompanied by a conservative male photographer, not yet cast. Phil Shuken and John Greene wrote and will produce the pilot, which Herts-Lion International Corp. is filming with and for ABC Films.

Documentary

Crime and Punishment—Interviews, unrehearsed and uncensored, conducted by newscaster Clete Roberts, with long term inmates of San Quentin Prison, make up the contents of this half-hour taped series, which also includes a commentary by Richard A. Magee, director of corrections for California, on each program. Collier Young is the producer, with Robert H. Hill as associate producer. Collier Young & Assoc. is producing the series for syndication.

David Brinkley's Journal—The NBC reporter-commentator will review the week's news and give his personal reactions to it, while the tv audience looks over his shoulder, so to speak, and eavesdrops on his relaxed, post-deadline observations, which will be shown in color, live, tape and film. NBC News and Public Affairs Dept. is packager-producer of the half-hour series, scheduled for the 1961-62 season.

Lie Detector—William A. Schmidt, pioneer user of the lie detector, will be featured on this half-hour series which offers anyone ever accused of lying about anything the chance to prove his veracity by taking a lie detector test on camera on this new series which KHJ-TV Los Angeles is co-producing with Andrews-Spears, who made the pilot. Ralph Andrews is host on the half-hour programs which KHJ-TV is taping for syndication. KHJ-TV also will broadcast the series in Los Angeles, Fri., 7-7:30 p.m., starting Feb. 24.

Nightside—The award-winning radio series originated by KMPC Los Angeles is turned into a five-minute tv series depicting the colorful and off-beat side of the city after dark. Don Reed is narrator of the series, directed by Richard Cunha and produced by Fritz Goodwin for Filmaster. Three pilot episodes have been filmed.

Success: It's Up to You—How to get a job, how to keep it and how to make it a stepping stone toward a better job just about sums up the subject matter of this self-help series of half-hour semi-documentaries. Dr. Donald Curtis is the narrator-counselor. Elnora M. Rock produced the pilot for El-Von Productions.

Drama

Big Brothers—The Big Brothers of America's files of case histories of the boys they have befriended provide the stories dramatized in this series of half-hour dramas created and produced by Ralph Andrews. Meredith Willson will be host with a weekly guest star (Jack Haley in the pilot) of this series, which Andrews-Spears Productions is filming in cooperation with Screen Gems.

Cain's 100—"Cain" is a bright young lawyer, played by Mark Richman, who heads a government law enforcement agency battling syndicated crime; the "100" are the members of the crime syndicate most wanted by the authorities; the time is now. Paul Monash created, wrote the pilot and is executive producer of this hour-long series, being

produced by MGM-TV for NBC-TV.

The Greenhorn — Mickey Rooney portrays the same Eastern city boy in the early West that he did on *Wagon Train* in this series which Revue is readying.

Dr. Kate—Jane Wyman portrays Dr. Kate Pelham Newcomb, whose life of dedication to the people of rural Wisconsin is described in Adele Comandini's novel, *Dr. Kate,* in a half-hour series which Josef Shaftel will produce at Desilu for ABC-TV. Willard Parker plays Dr. Kate's husband. Harry Essex wrote the pilot script.

Dr. Kildare—Dick Chamberlain portrays the role which Lew Ayres had in the MGM feature film on which this MGM-TV half-hour series is based. Raymond Massey plays Dr. Gillespie, the role of Lionel Barrymore in the movie of 20 years ago. Norman Felton is executive producer of the series, an Arena Production program, with Herbert Hirschman as producer. Boris Sagal will direct the pilot, written by E. Jack Neuman.

The Lawyer—Lin McCarty portrays a crusading attorney fighting for the underdog in this series of hour-long dramas produced by Hubbell Robinson Productions at U-T for ABC-TV.

M.R.—Comparative laws around the world are the basis of this 60-minute series to be produced by Dozo S.A. Productions in various foreign countries. Initial script was produced in Japan in association with Nichibei Eiga Co. Ltd. John Florea is creator-producer. Pilot is ready for showing.

Our Town—Nat Perrin will produce a half-hour series based on Thornton Wilder's Pulitzer Prize-winning play for Filmaster. Script is being written.

Small Town D.A.—This half-hour series is based on the book of the same name by Robert Traver, for 14 years the district attorney in a small city in northern Michigan. Mr. Traver also wrote *Anatomy of a Murder.* Ziv-United Artists will produce the series for ABC-TV.

Tramp Ship—Neville Brand stars in this half-hour dramatic series of the captain and mate and passengers of a modern tramp ship. Don Fedderson Productions are producing the series, based on an idea bought from Jack Lord.

Education

Art—Just for the Fun of It—California artist Charles Bragg talks about painting and demonstrates the fundamental principles in this informal half-hour series which Medallion Tv Enterprises is taping for syndication. Alan Lane is the producer.

The World Book—Dr. Frank Baxter will be host of this half-hour educational series, aimed at a teenage audience, which Ralph Andrews created and Ralph Andrews Productions will film in association with World Book Encyclopedia.

Interview

Great Day in Sports—Interviews with sports stars, past and present, on their greatest sports moments, backed up with stock film footage, make up this five-minute series, created and produced by Ralph Andrews, with Vin Scully, L.A. Dodgers broadcaster, as host. Andrews-Spears Productions has a pilot ready.

Raw Deal—Any one who thinks he's had a raw deal is invited to appear on this program and air his grievance, but the person accused of creating the raw deal also appears to give his side of the story in the half-hour show. Ralph Andrews created and will produce the series, with John Milton Kennedy as host. Andrews-Spears Productions has completed the pilot.

Miscellaneous

The Daring Deeds of Donny Dru —A seven-year old boy (Scott Lane) with a vivid imagination transforms the everyday problems of home life into fantastic adventures in this half-hour Screen Gems NBC-TV series. Jeff Donnell plays the mother and Del Moore the father, with Cheryl Holdridge as the teen-age sister. Clarence Greene and Russell Rouse will produce the pilot from a script which they wrote with Steven Ritch, which Oscar Rudolph will direct.

Guests will visit singer Jo Stafford on the 'Jo Stafford Show Specials.' Show will have an informal musical format with guests such as Ella Fitzgerald and Peter Sellers dropping in on Miss Stafford.

Famous Ghost Stories—Vincent Price is featured as (g)host of this series of half-hour dramatizations of classical ghost stories. Bert I. Gordon produced the pilot of this high-budget anthology series for Herts-Lion International Corp.

Guess Who? — Dramatized events from the lives of famous people make up this five-minute series, with the home audience invited to identify the person concerned. Host is Art Baker; Ralph Andrews created and produced the pilot for Andrews-Spears Productions.

Judge for Yourself — Goodwin Knight, former Governor of California, will be the host on this series of five-minute programs which dramatize the incidents leading up to a true legal case, with the actual decision given only after the home audience has had a chance to make its own judgment on the matter. Ralph Andrews is creator-producer for Andrews-Spears Productions. Pilot is completed.

Now Is Tomorrow—Events that are possible but not probable, such as the election of a woman as President, are dramatically depicted in this half-hour anthology series created by Harve Bennett and Burt Rosen. Charles Bickford is the host of this Ron Com series. Alvin Cooperman, executive producer, has completed the pilot.

Observation—Contestants from the audience are shown certain objects and try to identify them before the buzzer sounds for prizes in this audience participation show which Don Fedderson Productions is preparing for ABC-TV to start late in the spring as a five-a-week daytime show. Abe Stark is producer; Fred Henry, executive producer.

Ramparts—NBC News and Public Affairs Dept. got cooperation from the Defense Dept. and related civil agencies such as National Aeronautics & Space Administration in preparing this half-hour filmed series with the nation's power-for-peace activities of today. Irving Gitlin is executive producer.

The Unbelievable—Unlikely things that actually happened are recreated with tongue-in-cheek presentation in this five-minute dramatic series, created and

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*ARB (March, 1960)

Paul Bunyan Network

Les Biederman
General Manager

NBC abc

national representatives
Venard, Rintoul & McConnell

Network Representative Elisabeth Beckjorden

THE COWBOYS ARE BEING PUT TO PASTURE continued

produced by Ralph Andrews, with Baxter Ward as host. Andrews-Spears Productions has a pilot ready to show.

U.S.A.—Bill Burrud, whose other non-fiction programs, *Wanderlust, Treasure, Vagabond* and *Holiday*, have filmed their footage in all parts of the globe, will travel the United States in this new series of half-hour color programs which Bill Burrud Productions is packaging in association with the Jerry Ross Organization. Gene McCabe, Burrud executive vp, will supervise production.

Walt Disney's Wonderful World of Color—Harry Tytle, European representative of Walt Disney Productions, and Steve Previn, contract director, have delivered two hour-long color programs for the NBC-TV series and plan to film one this summer in Vienna and another this fall in Paris, in addition to the ones being produced in the U. S.

What Do You Want?—Groucho Marx will attempt to counsel his guests, including many well-known individuals, on how to achieve their hearts' desire in this new half-hour series, which John Guedel is producing (Guedel Productions) to replace *You Bet Your Life.* There will be no quiz, but the guests will have a chance to win $1,000 by answering one question at the end of the show.

Musical

The Curt Massey Show—Curt Massey and Martha Tilton sing and converse in this music-variety series video taped in color from its live showing on KRCA(TV) Los Angeles, where it has been a popular five-a-week, 15-minute early evening series for the past two years. Robert Cawley produces for Medallion TV Enterprises.

Jo Stafford Show Specials—Guests such as Ella Fitzgerald and Peter Sellers will visit Jo Stafford and chat and sing with her on this series of hour-long shows which Independent Television Corp. is producing.

Take My Advice—Dr. Lorine Johnson, Ph.D., Hedy Lamarr, Carl Reiner and Bob Sweeney as panel members, plus George Fenneman as moderator, will advise guests on how to handle personal problems on this half-hour show which Guedel Productions will present.

Sports

$100,000 Hole in One—Two top professional golfers aim for aces each week and compete for big money prizes in this half-hour series which Mitchell J. Hamilburg Productions is producing in association with Jerry Ross and Hal Marienthal, with Fred Briskin as executive producer-director and Jesse H. Martin as associate producer. Jerry Barber is referee and commentator; Gil Stratton, sportscaster for KNXT(TV) Los Angeles, is host. Pilot was filmed in Los Angeles in January, with Mike Souchak and Dow Finsterwald on the tee.

Million Dollar Bowling—Ralph Story is master of ceremonies in this hour-long show where bowlers will compete for prizes up to $1 million. Ralph Andrews is producer with Erwin Buckspan as co-producer for Trojan Productions.

Western

The Jayhawkers—A western, but with light touches, laid in the period shortly after the end of the Civil War. Robert Blees is the producer of the hour-long series at 20th Century-Fox Television, with William Self as executive producer.

The Outlawed—Frontier justice in the late 19th century is the basic theme of this series of hour-long dramas, starring Mike Galloway. Margro Productions is the producing company, Margia Dean the producer. The pilot is completed.

Russell—Fess Parker stars in this "different" western series, based on the life and paintings of Charles M. Russell, noted American artist. Bordon Chase created and will write the half-hour programs, with Gordon Kaye as producer for CBS Films. Series will make liberal use of Russell's paintings of the Old West.

Tumbleweed—A drifting cowboy, neither gunslinger nor bounty hunter, moves from place to place, helping to resolve a situation in each half-hour episode. Richard Trotter stars as Tumbleweed Jones. Tom Corradine & Assoc. has completed the pilot.

The Yank—James Drury stars in this post-Civil War series of western action half-hours as a young doctor trying to "bind up the nation's wounds." Andrew J. Fenady produces for Goodson-Todman.

Florida beckons to tv film producers

IT HAS ALMOST ALL KINDS OF SCENERY, PLUS ECONOMY, CONVENIENCE

Balmy Florida, with year-round sunshine, is becoming an increasingly important tv film production center.

There's no danger Hollywood's supremacy is about to be challenged. Rather, this Florida expansion takes the form of a trend that is catching the attention of major agencies, advertisers, broadcasters and the military.

With its concentration of defense installations, Florida offers a convenient place for the production of the training and technical films used by the Air Force, Navy and other branches of the service.

But there are other reasons Florida is on the way upward in the tv film business:

▪ Every possible natural setting is available, except high mountains and snow. There's even horse country.

▪ Outdoor commercials are in demand.

▪ Important savings in travel costs and time are available for New York agencies in shooting tv commercials. Madison Avenue is becoming aware of the economy and convenience of Florida shooting.

▪ Several production companies are turning out excellent product at a price Hollywood can't very well meet. There's little feather-bedding and both union and non-union crews can be used.

▪ Technical and talent pools are developing, especially in the Miami area.

▪ Studio and equipment can be leased, with no need to ship in heavy gear for special shots, feature productions, commercials or backgrounds.

A rather recent entry in the Florida field, Filmaster, is shooting the seventh in a 39-episode tv film series, *The Beachcomber*, starring Cameron Mitchell. Filmaster, headed by Robert Stabler, has its Florida headquarters at Winter Park, adjacent to Orlando. It does tv commercials, military films and industrial work out of Winter Park. In addition it uses Republic and California Studios in the Los Angeles area. Filmaster has produced commercials for du Pont, Super Suds, Gold Medal flour, Cashmere Bouquet soap, Marlboro and Chesterfield cigarettes, Timex and Elgin watches, Carling beer and others.

In at Start ▪ Rainbow Pictures Inc., Miami, went into the business in 1948 at the start of television. It is headed by Walter Resce. The Miami studio, built in 1958, is claimed to be the biggest in the Southeast. This week Rainbow will shoot a Kaiser Aluminum series of commercials, with Young & Rubicam as agency. It has just completed a Reynolds Aluminum series of commercials placed by Clinton E. Frank Inc., Chicago agency. Rainbow leases equipment and studios to location crews filming series.

Reela Films Inc., subsidiary of WTVJ (TV) Miami (Wometco Enterprises), operates a complete motion picture production center, renting equipment and studios. All types of laboratory work are handled and video tape recorders are available along with crews. J. Van Hearn, manager of

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EASTERN AIR LINES

Above: Cameron Mitchell, star of Filmmaster's 'The Beachcomber,' tussles with visitors to his island.

Tv, feature government and industrial films can be produced with highest quality at reasonable cost in Florida.

Reela, also operates Vizcaya Productions Inc. in Miami.

Camera Equipment Co., New York, has a Miami branch, leasing all types of gear. Other production firms include Soundac, Film Sound Center and Academy McLarty. Location shooting around Miami has been done by Ziv-United Artists for the *Miami Undercover* tv series.

Florida welcomes all this film activity, realizing that even a small group shooting tv commercials may leave $1,000 a day in the state.

Mr. Stabler, a native Californian, became interested in drama and show business at UCLA. After school he entered talent management, including General Amusement Corp. He became vice president of Capitol Records and in 1952 joined Hopalong Cassidy Enterprises, producing 52 episodes of that tv series.

Active ▪ The original Filmaster was formed by Mr. Stabler in 1955 as Filmaster Productions. The company produced 156 episodes of *Gunsmoke* and 78 *Have Gun, Will Travel,* until 1959. "We brought in both shows on schedule and appreciably under budget at a time when production costs were going up," he said. Filmaster produced four CBS-TV *Playhouse 90* programs and won the *Death Valley Days* program from 29 other bidders. Production of a second group of 39 episodes of *Death Valley Days* has just been completed for U. S. Borax via McCann-Erickson. In 1959 Filmaster Inc. was formed to engage in every phase of motion picture production, with a $2 million stock issue sold to the public.

Filmaster figures it will sell *The Beachcomber* to a national or regional advertiser. "We're not in the syndication business," Mr. Stabler said. His winter-spring schedule includes a half-hour *Our Town* series based on the Thornton Wilder classic; *Swiss Family Robinson,* pilot completed; *Mr. In-Between,* comedy; *Crawford's Key,* Florida adventure series and *The Number One,* notable news stories.

"Florida is only half as far from Madison Avenue as Hollywood," Mr. Stabler said. "There's a trend to authentic outdoor tv commercials and we can produce top films at low cost," he added.

Amazed ▪ Some of the Miami production firms voiced amazement at the way New York agencies send big crews of executives and talent to shoot tv commercials. "Sometimes they whip up a junket to Caribbean islands, knowing the jolly old sponsor will foot the bill," one producer said.

Rainbow produced 10 episodes of *Blue Angels,* Navy film for CBS-TV and Sam Gallu, with sponsorship by Continental Oil. Its feature films include part of "Hole in the Head" and next on the list is "Pity Me Not," Gayle-Anthony-Swimmer Productions.

There's everything in Miami, its film operators claim. "All they need to hire is stagehands," one producer said.

The state's commerce and industry is becoming more diversified as the population increases. Newer sophisticated industries are serving the military as well as private enterprise with intricate devices of the era.

In any case, Florida definitely has a promising film future if it can avoid the costly and often unnecessary personnel and the plush overhead items that run up costs in Hollywood.

Sussan hired to develop SG live, tape projects

Screen Gems Inc., New York, announced last week it has retained Herbert Sussan Enterprises, New York, to develop live and tape television projects for the upcoming season. Initial plans call for the Sussan organization to create programs of 60 to 90 minutes.

Mr. Sussan, director of specials for NBC-TV from 1958-60, will develop tv projects for SG from stage, literary and motion picture properties. He reported he hopes to have at least six and perhaps ten programs ready for next season. They are designed for network presentation.

This move places SG in another facet of the television business. The company already is in production and distribution of tv film series, feature film distribution to tv station ownership and tv film commercial production through its Eliot, Unger & Eliot division.

Warner Bros. announce top echelon tv changes

Warner Bros. Pictures' tv production has reached the point that a new echelon of production administrators has been created, it was announced last week by President Jack L. Warner. Three producers are moving up to supervisory posts under William T. Orr, television executive producer, and Hugh Benson, associate to the television executive producer.

The new supervising producers, all long associated with Warner Bros. in Burbank, Calif., are Jules Schermer (assigned to *The Roaring Twenties, Lawman,* and a new show, *Las Vegas*), Howie Horwitz (*77 Sunset Strip, Hawaiian Eye* and *Surfside 6*) and Arthur W. Silver (*Cheyenne, Maverick* and a new series, *Tumbleweed*).

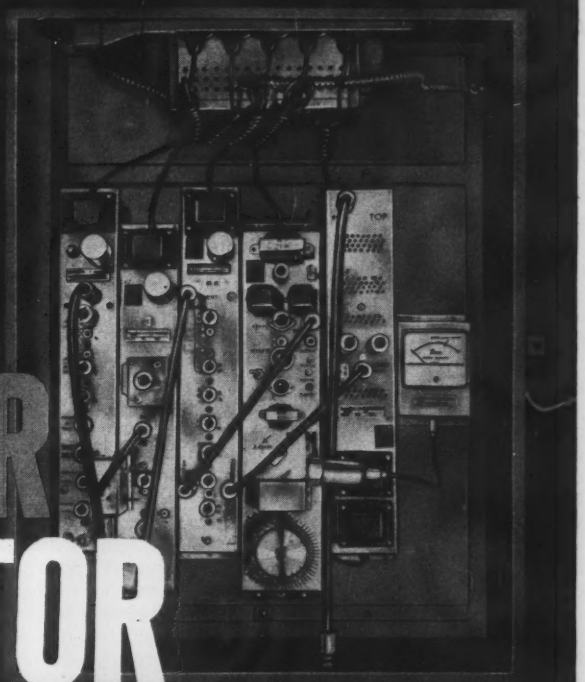
Besides the seven current shows assigned the three supervisors, Warner Bros. has an eighth, *Bugs Bunny,* which like the others is on ABC-TV. Properties in work are *Solitaire, Room For One More, The Force,* and the two named in assignments above.

Repeat for 'Eichmann Story'

On March 15, exactly a month after televising the controversial "The Spy Next Door" (Feb. 15, Wednesday, CBS-TV, 10-11 p.m., EST), CBS-TV will rebroadcast another internationally provocative *Armstrong Circle Theater* play, "Engineer of Death: The Eichmann Story." The telecast will take place the same day the infamous Nazi goes on trial in Israel. "The Eichmann Story," which was first presented on Oct. 12, 1960, has since been brought up to date by revisions made by author Dale Wasserman.

AVAILABLE FROM BLONDER-TONGUE

NEW BENCO LOW POWER TRANSLATOR



MODEL T-1

FCC TYPE ACCEPTED

FEATURES STABLE OPERATION... MINIMIZES 'FALSE' SHUT-OFFS

The new Benco T-1 is the reliable way to increase coverage of existing TV signals. Engineered and manufactured by Benco (Canada) this new translator is now available through the Blonder-Tongue organization in the United States. The T-1 offers a host of advantages over other translators that can be summed up as long life and trouble-free operation, stable operation, foolproof automatic shut-off, and ease of maintenance. It is FCC type accepted.

MINIMIZES "FALSE SHUT-OFFS" CAUSED BY SIGNAL FADING — will not shut off unless the input signal from the remote master station falls below 10 microvolts for longer than 4 seconds.

FOOLPROOF AUTOMATIC SHUTOFF—When the master station goes off the air, this device turns off the transmitter. Ordinary shut-off systems work on the overall signal level. In weak signal areas, where a number of amplifiers must be used, noise generated in the amplifiers can be mistaken for the received signal and transmitted—even though the master station is off the air. The Benco Automatic Shut-Off can tell the difference between noise and the desired TV signal. It cuts off the transmitter anytime the 4.5 MC beat between the sound and picture carriers is missing. A time delay prevents cut off due to momentary signal fading.

PROVIDES STABLE OPERATION EVEN AT THE END OF POOR QUALITY POWER LINES — voltage regulating power transformer supplies the various units in T-1 with stable voltage. Eliminates stress on components caused by unstable supply voltages.

LONG LIFE AND TROUBLE-FREE OPERATION — full sized, underrated transmitting tube in output stage. Less stress on components due to stable operation.

EASY PERFORMANCE CHECKS — a built-in direct-reading power indicator checks power output; built-in test jacks for monitoring plate voltage and current of output tube.

RAPID SET UP OF CODING WHEEL OF IDENTIFICATION UNIT—The appropriate call letters for your area can be set up rapidly without need to cut copper contacts.

TECHNICAL SPECIFICATIONS

Translates input VHF channels to output VHF channels (2-13).

Primary power source	117 V ±20% 60 c/s
Power Consumption	150W
Temperature Ambient	−30°C to +50°C
Input	75 Ohms
Output	75 Ohms
Recommended Input	50-2000 microvolts
Max. Permissible Power	1 Watt
Overall Noise Figure:	
Low Band	4 db ±1 db
High Band	6 db ±1 db
Frequency Stability	.02%
Gain:	
50 microvolts input to one (1) watt output	105 db
2000 microvolts input to one (1) watt output	73 db
Maximum gain	135 db
Band Width between Carriers	4.5 Mc (±.5 db)
Dimensions of Housing	35" x 28" x 10½"
Weight	130 lbs.

for further details contact—

engineered and manufactured by

BLONDER TONGUE

9 Alling St., Newark, N. J.

Canadian Division: Benco Television Assoc., Ltd., Toronto, Ontario. **Export:** Morhan Export Corp., New York 13, N. Y.

home TV accessories • UHF converters • master TV systems • industrial TV systems • FM-AM radio

SHOULD NETWORKS CONTROL SHOWS?

Advertiser, agency spokesmen state case against it

"There are more important things in the long run" than high television ratings, Douglas L. Smith, advertising and merchandising director, S. C. Johnson & Son, Racine, Wis., said in a panel discussion before the Chicago chapter of American Women in Radio & Television Feb. 11.

Mr. Smith also thinks network control of programming has become "dictatorial." He called for some degree of advertiser voice in programming since the sponsor bears "ultimate responsibility" for what is aired—at least in the mind of the viewer.

"The networks must control programming up to a point, but not completely," George A. Bolas, vice president and director of media activities, Tatham-Laird Inc., Chicago, said. The networks must allow contributions from sponsors and agencies, he said. Since the networks have newly asserted their control over programming, costs have risen sharply, he said. Programs that used to cost $30,000 when packaged by the agency or sponsor now cost $52,000, he added.

Others discussing who does and who should control tv programming included Sterling (Red) Quinlan, vice president in charge of ABC-owned WBKB (TV) Chicago, and Sid Bernstein, editor, *Advertising Age*.

Mr. Quinlan said the networks "do have final control and they exercise it" today in tv. Posing the question whether anyone but the networks should be involved, Mr. Quinlan said consumer panels advise General Motors about what "should" go into the features or style of its cars, but GM has the right and responsibility of deciding finally just "how" it would manufacture them.

Mr. Bernstein held to his publication's editorial stand for complete advertiser divorcement from programming by a "magazine" format which would allow advertisers to buy only spot "adjacencies" to tv's "editorial content."

The Magazine Concept ▪ Johnson's Mr. Smith, however, disagreed with a magazine concept that would divorce sponsor and programming on the basis of a practical reality: it couldn't be done. Even in spot advertising, the viewer automatically associates the advertiser with the surrounding programming and holds him accountable, Mr. Smith said.

In one sense, he said, "we have the magazine concept now. We have no control over programming except that we do have ultimate control over taste." The tv medium is so potent and intimate, Mr. Smith explained, that the sponsor must have a voice. "We are a guest in the living room and, like it or not, we are responsible." Johnson once scrubbed a story sequence from the Red Skelton series, Mr. Smith recalled, but it wasn't easy. He said Irish groups loudly resented portrayal in one continued skit of a "Kelly" family as being at the wrong end of the social ladder; it was cut after the fourth appearance.

Program ratings have their function, Mr. Smith commented, since "we must look carefully when we're spending several million dollars," but other factors also are important. The efficiency of the overall marketing plan must be watched, he said. Time periods and program vehicles are vital, he explained. He said Johnson is considering public information shows for next fall because their desirable association factor.

He said his company wanted to continue the situation comedy series *Angel* on CBS-TV next fall because its highly favorable association factor and wholesome entertainment values were far more important than the rating. However, because of the low rating "the network said no, so who controls programming?" he asked.

To amplify this point, Mr. Smith quoted the president of his company as saying that even if he could get all the wax business in the country he wouldn't sponsor ABC-TV's *Untouchables*.

Sensitivity to viewer taste has caused the sponsor to develop and bring good programs to the air, something he can't do today under present policy, Mr. Smith said. "If there never had been a Johnson's Wax, there never would have been a *Fibber McGee and Molly*."

Tatham-Laird's Mr. Bolas underscored this. Sponsors and their agencies were responsible for developing daytime television, he said, not to mention such quality nighttime network programs as *Lassie, Dennis the Menace, General Electric Theatre, Armstrong Circle Theatre, Huckleberry Hound* and *I've Got a Secret*.

Ultimate Responsibility ▪ "Many a network advertiser spends more for a television show than his net after taxes," he said, "so how can he sit on the sidelines?" He should have some say in running his business intelligently and practically and that includes some say in his tv program, although not exclusively or completely, Mr. Bolas said. The advertiser does have ultimate responsibility for viewer reaction, he noted.

Mr. Bolas felt ratings are secondary when more meaningful audience and marketing data are available. The advertiser really wants prospects, not people, he said. Today, the network competition is forcing more hour programs on the air because they get higher ratings, he noted. "Agencies now are on the sideline," he said, although they and their clients pay the costs. There must be a more "cooperative venture," he argued.

During another panel on industry trends, Peter G. Peterson, executive vice president of Bell & Howell, Chicago, related the success of his firm's sponsorship of controversial documentaries on ABC-TV, a case history that defies the "folklore of marketing." Now in its third year, the tv series is under contract through 1962, he said, and all of Bell & Howell's money in television will continue to be put into controversial programming.

Mr. Peterson said the viewer-customer is becoming more mature, awakening to thoughtful consideration of the major issues of the times. He said mail response is 40 to 1 favorable to the shows and Bell & Howell's share of market "is at an all-time high."

Montez Tjaden, promotion manager of KWTV (TV) Oklahoma City and president-elect of AWRT, gave the keynote talk on credibility and confidence in tv advertising. She stressed the point that even one local ad with exaggerated claims would "do a discredit to every advertiser on the station," including the national sponsors. She also thought the credibility of the message, not the message itself, is important. She felt "some" of today's radio-tv programming does not create "a favorable climate for the credibility of advertising messages." This credibility is a personal as well as a group responsibility for all those in advertising, she said.

SUMMER SPORTS ON ABC

Saturday afternoon specials will have world as a field

A world tour of summer sports spectacles will get underway on ABC-TV April 29, in an unusual programming plan sparked by Roone Arledge, executive producer, Sports Programs Inc., an independent packager producing for ABC-TV. In an interview last week, he said the new series will be presented as "live" as possible, using video tape and production techniques to convey to viewers a close sense of "being there."

Mr. Arledge said the basic concept for the series of 20 late Saturday afternoon programs "is to travel the world to cover sports events that are outstanding in themselves instead of specially set up matches or exhibitions." Stops on his as yet incomplete itinerary: U. S.-Russia track meet in Moscow in July; British open golf tournament; LeMans sports car race; Japanese-all-star baseball game; International golf tournament in Puerto Rico, British soccer championship game; Pennsylvania U. and Drake U. relays; National AAU

Live television cameras catch U. N. riot

CBS-TV cameras in this off-the-tube picture caught the startled expression of U.S. Ambassador Adlai E. Stevenson as he looked up in disbelief when demonstrators in the Security Council's visitors' gallery interrupted his speech Wednesday (Feb. 15). Several newsmen and a U. N. guard were injured in the ensuing violence.

A startled Adlai Stevenson

Sensing the "tense situation" in the Security Council, CBS-TV preempted its regularly scheduled programs at 11:30 a.m. to carry Ambassador Stevenson's speech on the network live. The *CBS News Special Report,* introduced by Richard C. Hottelet, CBS News correspondent at the U.N. continued through the riot, which broke out about 11:45 a.m. The rioting was re-broadcast at noon and again at approximately 12:20 p.m. on video tape. A fourth showing of the riot was presented in CBS-TV's 1 p.m. news program.

While CBS-TV was the only tv network with live coverage of the gallery outburst, all other radio and tv networks interrupted their programs for continuing developments in the Security Council. WNTA-TV New York was on the air from the U.N. when the demonstration started. Mutual, which had two newsmen on the scene, broke into its noon news show with a live pickup of the rioting as it was taking place. At 12:50 p.m., Joseph Coggins reported on MBS that he had recognized eight demonstrators as participants in the pro-Castro and pro-Khrushchev demonstrations last summer outside the Hotel Theresa in Harlem. His report preceded by 45 minutes the State Dept.'s official announcement that the U.N. riot was communist inspired. Armed Forces Radio Network, which was carrying ABC Radio's live coverage, also picked up Mr. Coggin's special report from Mutual, thus getting a jump throughout Western Europe on the Russian interpretation of the demonstration.

CBS-TV followed up its network news beat on Wednesday with a special U.N. report from 11:15 to 11:45 p.m., EST. The network's *Eyewitness to History* program on Friday (10:30-11 p.m., EST) reported on "The U.N. in Peril."

track and field event, and the festival at Seville (bullfights), which may be the initial offering of the series.

Negotiations with various foreign government television services for their cooperation with sports programs are nearing completion. Mr. Arledge will be leaving shortly for France to firm up plans with Radio Television Francaise for use of its coverage of the LeMans race. Aside from the normal coverage, Mr. Arledge also hopes to arrange for special tv feature material, such as possibly having Sterling Moss, champion sports car racer driving over the course to explain the unique problems in advance of the actual race.

Viewers will see each program on the first Saturday after a particular event is concluded. Mr. Arledge would like to see all events conclude on Fridays so that tapes could be flown by jet direct to New York for showing the next day.

Though no advertisers are yet committed to sponsorship, Mr. Arledge indicated he expects an announcement soon.

Dinah, Chevy, reach a fork in the road

NBC-TV TO GRIND OUT FEATURE MOVIES ON SATURDAYS

NBC-TV's purchase of post-1950 feature films and the anticipated departure of Dinah Shore from the General Motors roster (but not from NBC-TV) headlined last week's actions preparing for the new tv season next fall.

The features will be selected from 150 produced by 20th Century-Fox with NBC-TV to program for one year with options for the next two years. On the basis of the one year alone, the network's financial commitment might run as high as $7.5 million.

The network said the features will be slotted on Saturdays at 9 p.m. with each motion picture presented in its full-length, uncut version with most in color.

As expected, the Chevrolet division which has been seeking ways to reduce its long-time association with and commitment to the *Dinah Shore Show* (BROADCASTING, Feb. 6), has decided to drop the program next season but retain the time period) (Sunday, 9-10 p.m.). Last week's report was that *Bonanza* appears to be the front-runner as Chevrolet's choice.

Meanwhile ▪ ABC-TV, meanwhile, noted that *Adventures in Paradise*, will be back for a third season next fall in the Monday, 9:30-10:30 p.m. slot, an announcement eliciting no surprise. CBS-TV got a lick in for the current season by noting the hour-long Ziv-UA show *The Aquanauts* will get a new name. Starting with this Wednesday night's show it will be called *Malibu Run.*

NBC-TV, it was learned, can be expected to continue Miss Shore's association. The star, who is under contract to the network, may be placed in specials next season.

The feature film deal includes such titles as "Titanic" with Clifton Webb and Barbara Stanwyck; "On the Riviera" starring Danny Kaye; "The Desert

Fox" (Sir Cedric Hardwicke and James Mason), and "The Black Rose" (Tyrone Power and Orson Welles). As currently constituted in advance network planning, NBC's decision to program motion pictures on Saturday would place the product against part of *Checkmate*, all of *Have Gun Will Travel* and *Gunsmoke* on CBS-TV, and against *Lawrence Welk* and the fights on ABC-TV (see advance schedule in BROADCASTING, Feb. 6).

Film sales...

Various feature films (NTA): Sold to CJAY-TV Winnipeg, Man.; CBNT-TV Winnipeg; CFCM-TV Calgary, Alta; CFTO-TV Toronto; CKBI-TV Prince Albert, Sask.; CFCF-TV Montreal, and CJCH (TV) Halifax, Nova Scotia. *The Bishop Sheen Program* was sold to CKOS Yorkton, Sask., while *The Tv Hour of Stars* went to CKCO-TV Kitchener, Ont.

Sixty-One for '61 (NTA): Sold to WBZ-TV Boston; KKTV (TV) Colorado Springs; WRAL-TV Raleigh; KCRA-TV Sacramento; WESH-TV Orlando; KMJ-TV Fresno; WDAF-TV Kansas City; KHOU-TV Houston, and KTHV (TV) Little Rock. Now in 65 markets.

Films of the '50's (Seven Arts Assoc.): Sold to KBMT (TV) Beaumont, Tex.; WILX-TV Onondoga, Mich.; WKZO-TV Kalamazoo; WAVY-TV Norfolk, and WTCN-TV Minneapolis. Now in 44 markets.

Miami Undercover (ZIV-UA): Sold to Albers Supermarket for WLWC (TV) Columbus, Ohio; Joseph's Supermarkets in Toledo; Piggly Wiggly Stores, KDUB-TV Lubbock, Tex.; Texas State Optical for KTBC-TV Austin; Rockydale Quarries Corp., WSLS-TV Roanoke; Hanson's Service Station, KVOA-TV Tucson; Richfield Construction and Hart Jewelers, WIMA-TV Lima, Ohio; Knapp Chevrolet and Valley Implement Co., KGBT (TV) Harlingen, Tex., and Lee Optical, KDUB-TV Lubbock. Also sold to WJBF (TV) Augusta, Ga.; KGHL-TV Billings, Mont.; WAST (TV) Albany, N. Y., and KLYD-TV Bakersfield, Calif. Now in 117 markets.

Superman (Flamingo Films): Sold to WREC-TV Memphis; WJW-TV Cleveland; WOI-TV Ames, Iowa; WHYN-TV Springfield; WDAU-TV Scranton; WFMJ-TV Youngstown; KSYD-TV Wichita Falls; KTHV (TV) Little Rock; KPHO-TV Phoenix, and KSL-TV Salt Lake City.

EQUIPMENT & ENGINEERING

Kodak makes move into magnetic tape

Eastman Kodak Co. will expand into the magnetic tape field later this year, it was revealed last week. The tape will be manufactured at the firm's plant in Rochester, N. Y., and will be distributed through Kodak's regular organization of photo dealers.

At the same time, it was indicated that Kodak also will eventually market data recording tape for computers and video tape for film producers. Its associate company in France, Kodak Pathe, has been producing and selling tape for more than 12 years, and its success in the field is said to be a factor influencing Kodak's move.

Digital tv operation would use less bandwidth

Use of digital operation for tv was described to the Washington (D.C.) chapter of the Institute of Radio Engineers last week by William C. Coombs, chief, space telecommunications section, Radio Systems Division, Boulder Laboratories, National Bureau of Standards.

On the assumption that 95% of a tv picture is redundant, Mr. Coombs spelled out a theory which would permit the scanning of a subject on a sampling basis, with the information broadcast via pulse transmission. Use of this system virtually eliminates noise, Mr. Coombs pointed out. The possibility that a pulsed system sampling only 5% of the picture could be transmitted in one-twentieth the bandwidth was also discussed. At the present time, however, pulse transmission of tv pictures requires a larger bandwidth than the present 6 mc.

Demonstrating some of the equipment used in the laboratory experiments was Richard C. Webb, Colorado Research Corp., Broomfield, Colo.

All set sales up; radio production up, tv down

Tv and radio set sales for 1960 surpassed 1959, the Electronic Industries Assn. has announced.

Tv sales were 200,000 more for the 12 months of last year than the year before — 5,945,045 compared with 5,748,676.

Production of radio receivers increased in all categories during 1960.

Total tv set production fell back to 5,708,346 in 1960, compared to 6,349,380 in 1959, including tv sets with uhf tuning—428,527 from 435,571. Fm radio production almost doubled—904,766—compared to 540,522 in 1959. EIA year figures:

Period	Tv	Radio
	PRODUCTION	
1960	5,708,346*	17,126,518**
1959	6,349,380	15,622,357
	SALES	
1960	5,945,045	10,705,128***
1959	5,748,676	8,897,451

*Includes 428,527 tv sets with uhf tuners compared to 435,571 such receivers in 1959.
**Includes 6,432,212 auto radios and 904,766 fm radios.
***Excluding auto radios.

Ampex audio-video re-aligns

Ampex Professional Products Co., Redwood City, Calif., has been reorganized into two individual companies to provide separate manufacturing, research, development and marketing facilities for the audio and video products. The audio division has been consolidated into Ampex Audio Co. at Sunnyvale, Calif., putting both professional and consumer audio products under Herbert L. Brown, company manager and a vice president of Ampex Corp. The video part of Professional Products Co. becomes Ampex Video Products Co. L. E. Good, formerly manager of Ampex Professional Products Co., is now manager of the new company.

Technical topics...

New switching system ▪ A new modular switching system composed of flexible, transistorized modules especially geared for use in the television broadcast field, is being produced and demonstrated by Tarc Electronics, Westbury, N.Y., a division of the Gotham Broadcasting Corp. The system, which provides an infinite variety of switching combinations, requires only 35 inches of panel space on a standard 19-inch rack. It is available with either binary (model vs9400), or decimal switching logic control, and may be ordered with less than its full capability and later easily expanded.

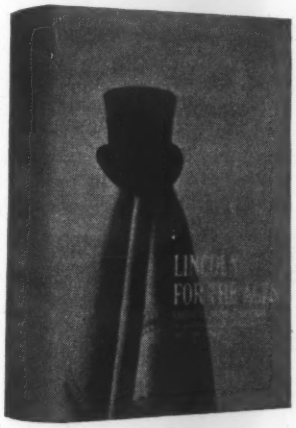
Radar and communications ▪ Two new, small, developmental Nuvistor tubes were described by RCA engineers at the American Institute of Electrical Engineers meeting in New York. A high transconductance, general purpose, small signal Nuvistor tetrode (RCA Dev. No. A-2654H), was devised for use in rf,if, and video circuits. A small-signal Nuvistor triode (RCA Dev. No. A-15211) is designed to provide low-noise amplification in uhf.

Two new distinguished books come out of BMI's Award Winning Program Series

CONGRATULATIONS! To the more than 1,200 broadcasters who presented these program series over the past several years.

You should feel extremely proud of having played a vital role in the birth of these important books on American history.

LINCOLN FOR THE AGES



76 Distinguished Americans Tell His Story
Edited by
RALPH G. NEWMAN
Published by
Doubleday—**$5.95**

•

Chicago Tribune:
"Contributions are of outstanding excellence."
"Lincolniana of enduring merit."
Fort Wayne News Sentinel:
"magnificent book"

CHOSEN AS A LITERARY GUILD "Bonus Book"

THE UNFORGETTABLE AMERICANS

Developed by ALLAN NEVINS as a Society of American Historians project
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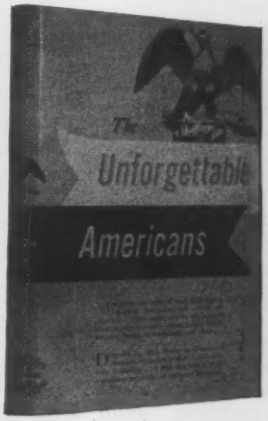
Great Neck, N.Y.
—**$6.00**



THE AMERICAN STORY

Edited by EARL SCHENCK MIERS
Published in 1956 by Channel Press, Inc.—**$5.00**
ALLAN NEVINS, eminent author, historian and twice winner of the Pulitzer Prize, in his Introduction to THE AMERICAN STORY, writes: "The book is unique, also, in that it grew out of an application of scholarly talent to the mass media...These papers, now somewhat revised, first reached the public over the radio. They were heard by audiences which certainly aggregated millions of people."

BMI

BROADCAST MUSIC, INC.
589 FIFTH AVENUE
NEW YORK 17, NEW YORK

BROADCAST ADVERTISING

Mr. Fredericks

Charles Fredericks Jr. elected vp of Ogilvy, Benson & Mather, N.Y. Mr. Fredericks, who joined agency in 1956 as account executive, became account supervisor last year. Before joining Ogilvy, he was account executive with The Biow Co., N.Y.

Jay S. Salamon, director of marketing, ASR Products Div., Philip Morris Inc., N. Y., named vp. **Wayne M. Biklen,** who was general manager of Staunton operations at ASR's main plant in Staunton, Va., also named vp.

Thomas H. Young Jr. appointed vp in international department of Fletcher Richards, Calkins & Holden, N. Y. He has been working on U. S. Rubber international account for agency which he continues in addition to new post.

L. L. Trudeau elected vp of Street & Finney, N. Y. Other personnel movements: **William C. Whittemore Jr.** to S&F as assistant vp and account executive; **Charles Reges** joins copy department.

Robert Haag appointed vp in charge of sales and member of board of directors at Alberto Culver Co., Chicago. Other promotions: **Bernard Katz,** national field sales manager; **Robert Davis,** personnel manager; **Sherwin Marter,** New York divisional sales manager; **Ralph James,** Chicago divisional sales manager; **Jack Mathis,** syndicate sales manager.

Frederick D. Sulcer, manager of tv-radio creative department of Needham, Louis & Brorby, Chicago, elevated to account executive. With agency 14 years, he also has been associate copy director and assistant manager of copy department. **John J. Calnan,** group head in tv-radio creative department, named to succeed Mr. Sulcer.

Joseph B. Farrell former vp with Mark Hild & Assoc., joins Anderson-McConnell Adv., Hollywood, as account coordinator.

Robert S. Champion, William A. Stoneberg, Richard J. Dixon, all account executives, and **Raymond S. Thiem,** copywriter, join Earle Ludgin & Co., Chicago.

Jones Hawley, formerly account executive at Hal Stebbins Inc., joins Eisaman, Johns & Laws, Los Angeles, in same capacity.

Alan Johnson, formerly copy group head, Norman, Craig & Kummel, N.Y., named to same post at Mogul Williams & Saylor, that city.

Mr. Amendola

Anthony J. Amendola, member of field marketing group of D'Arcy Adv. since 1956 and most recently assigned to agency's New York office as eastern region account executive for Anheuser-Busch Inc.'s Budweiser beer, appointed manager of D'Arcy's regional marketing service for Anheuser-Busch. He will headquarter in St. Louis.

John C. Hartsuff, account executive of Gray & Kilgore, Detroit, named vp.

M. A. (Jerry) Souers appointed director of media and shows for General Mills, Minneapolis. He fills vacancy created by death of C. S. Samuelson who died Jan. 26. Mr. Souers formerly was manager of broadcast media and shows.

George Plass, marketing manager of Jell-O Div., General Foods, White Plains, N. Y., named special projects consultant to Herbert M. Cleaves, GF's executive vp—marketing. Succeeding Mr. Plass is **Howard R. Bloomquist,** who was marketing manager, Post Div., Battle Creek, Mich. **James R. Darling,** advertising and merchandising manager, Jell-O Div., becomes marketing counselor in corporate marketing area headed by Robert H. Bennett, vp and senior marketing counselor.

Ted Krough and **Bob Haumesser** named co-creative directors in San Francisco office of Honig-Cooper & Harrington. **Fred Herschleb** named manager of art department.

Richard Hassell, formerly senior traffic and production supervisor of D'Arcy Adv., New York, named traffic and production manager of D'Arcy's San Diego office.

George H. Ogle, formerly account executive at Benton & Bowles, N. Y., joins Lennen & Newell, that city, as account executive on Colgate-Palmolive.

THE MEDIA

Mr. Wright

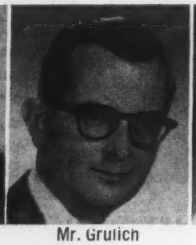
Mr. Madsen

Jay W. Wright, president of Radio Service Corp. of Utah (KSL-AM-TV, Salt Lake City), resigns effective April 1. He will be succeeded by **Arch L. Madsen,** assistant executive director of Assn. of Maximum Service Telecasters, Washington (CLOSED CIRCUIT, Feb. 13). Mr. Wright, corporation president since 1959, previously served as executive vp and administrative vp.

Top executive changes announced at PKL

Mr. Koenig

Mr. Lois


Mr. Grulich

Mr. Murphy

In a series of executive advancements at Papert, Koenig, Lois Inc., N. Y., **Frederic Papert,** president, becomes board chairman; **Julian Koenig** succeeds him as president; **George Lois** is named first vp; **Norman Grulich** becomes executive vp; and **William A. Murphy** is named vp. Mr. Papert, who began with Messrs. Koenig and Lois in Jan. 1960, was formerly creative supervisor, Kenyon & Eckhardt, N. Y., and copy supervisor, Foote, Cone & Belding. Mr. Koenig, who was copy head, Doyle Dane Bernbach, N. Y., from 1958-60, also served Ellington & Co., N. Y., as copywriter from 1952-58. Mr. Lois, art supervisor, previously served Sudler & Hennesey, Lennen & Newell and Doyle Dane Bernbach, that city. Mr. Grulich, PKL's account supervisor, was with Benton & Bowles from 1955-60 as marketing supervisor on Procter & Gamble, and with Philip Morris from 1952-55. Mr. Murphy, PKL media and research director, previously served W. B. Doner, Baltimore.

NCC elects Rev. Spencer radio-tv board chief

The board of managers of the Broadcasting & Film Commission of the National Council of Churches elected **The Rev. Harry C. Spencer** of Nashville, to succeed **Mrs. Theodore O. Wedel** of Washington, D. C., past president of United Church Women, as executive board head. Rev. Spencer, general secretary of the Methodist Television, Radio & Film Commission, will give leadership to the National Council of Churches' Broadcasting & Film Commission, which among other things, is an interchurch liaison with the broadcasting and film industries and carries on a program of religious broadcasting training.

Four new vice chairmen of the commission were also elected: **Rev. Roy P. Adelberg,** New York, director, Dept. of Visual Aids, Reformed Church of America; **Dr. Robert Kirkpatrick** of Union Theological Seminary, Richmond, **The Rev. Everett C. Parker,** New York, director, office of communication, United Church of Christ; **The Rev. C. S. Weesner,** Indianapolis, executive secretary, department of visual services, United Christian Missionary Society. **Lisa Sergio,** Washington, D. C., was elected secretary. All officers will serve a two-year term.

Prior to that he was with CBS, New York. He has not announced future plans. Mr. Madsen, in broadcasting since 1933, served at KSL from early 1930's to mid-1940's in various capacities. He was board member of RAB and was named head of its member services department in 1954, position he held until joining AMST.

Ray Golden, formerly program director of KAYO Seattle, named general manager of KPON Anderson, Calif. Other personnel changes: **Joe Clark** and **Dick Knight** named account executives and air personalities; **Ian Evans** and **Bill Wooten** air personalities; **Harry Shelby** chief engineer; **Neva Ross** traffic manager.

James D. Psihoulis, formerly sales manager of WKWK Wheeling, W. Va., appointed general manager.

James G. Wells, national sales director of Bisbee Broadcasting Co. (KRUX Phoenix and KTKT Tucson, both Arizona), promoted to assistant general manager.

Charles A. Wilson, manager of sales development, WGN-TV Chicago, named director of national sales, Chicago office, KDAL-AM-TV Duluth, acquired earlier this year by WGN Inc. (BROADCASTING, Jan. 23). Mr. Wilson also has been named director of sales, farm division, WGN Inc., to implement all sales efforts involving farm programming on WGN-AM-TV. He has been with WGN since 1948.

Stephen Q. Shannon Jr., director of promotion for KPHO-AM-TV Phoenix, named assistant to executive vp of Meredith Broadcasting Co., Omaha. Mr. Shannon has been associated with Meredith since 1954.

Charles R. Sanders, formerly manager of Sears-Roebuck, Spartanburg, S. C., appointed assistant to president of Spartan Radiocasting Co. (WSPA-AM-TV, that city).

Mr. Haslett

Harry H. Haslett, formerly manager of WSID Baltimore, transferred to New York as manager of WBNX. Both stations are owned by United Broadcasting Co. Before joining UBC, he was associated with WBAL-AM-TV Baltimore.

Mr. McCloy

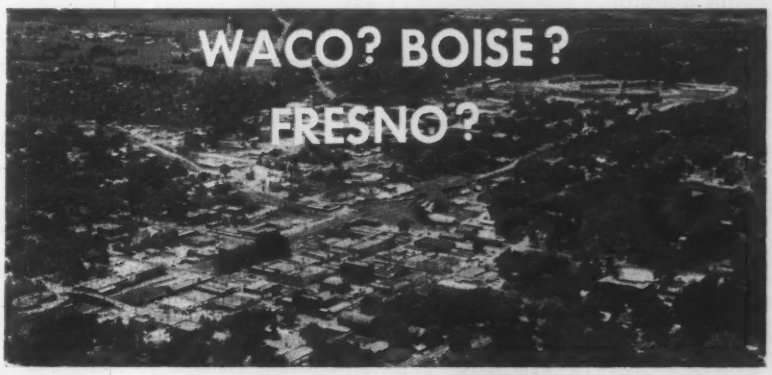
John C. McCloy appointed director of sales for Arizona Network (encompassing some 10 stations throughout state). He has been member of sales staff of KOY Phoenix, key station of network. Before joining KOY he served in executive capacities at KDKA Pittsburgh, WKAT Miami, and WROK Rockford, Ill.

Clyde D. Pemberton, local sales manager of KFJZ Fort Worth, retires **Charlie Temple,** formerly salesman, promoted to vacancy. Other personnel changes: **Vandy Anderson** to announcing staff; **Aileen Spradlin** to continuity and production office.

Sam Feigenbaum joins sales staff of WEJL Scranton, Pa.

Bill Beaton, general manager of KWKW Hollywood, Calif., resigns to head financial group which plans acquisition of Southern California radio properties and affiliated interests.

Norman P. Bagwell, vp and manager of WKY-TV Oklahoma City, elected president of Oklahoma Television Assn. **Bill Swanson,** vp and manager of KTUL-TV Tulsa, elected vp and



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

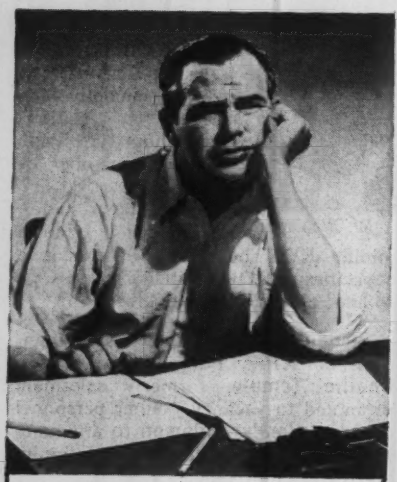
KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

According to November 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Ruston, Louisiana, home of Louisiana Polytechnic Institute.



Could it be HIGH BLOOD PRESSURE?

Many men — and women, too—are asking themselves this question.

If you think you have high blood pressure, see your doctor. Only he can tell.

Thanks to recent medical progress, most cases of high blood pressure can be controlled. The danger of heart damage and "stroke" can be reduced with the help of new drugs and surgery.

For medical advice, *see your doctor.*

For more information, *ask your Heart Association.*

For greater advances against heart disease,

GIVE to your HEART FUND

Jacques DeLier, assistant manager of KWTV (TV) Oklahoma City, re-elected secretary-treasurer.

Ray Hard appointed station manager of WBMI (FM) Meriden, Conn.

Mr. Rafelson

Robert Rafelson joins ABC-TV as manager of program development. Mr. Rafelson, who was formerly story editor and writer for *The Witness* on CBS-TV, will be assistant to Dan Melnick, vp of program development. Mr. Rafelson also served as story editor and adapter of 30 plays for *Play of the Week*, WNTA-TV New York feature, as well as writer and associate producer, Talent Assoc., N. Y., and director of advertising and promotion, CBS owned stations.

John W. Parham, formerly with *New Orleans Times-Picayune*, joins WDSU-TV, that city, as member of sales department.

Paul O'Brien joins KVTV (TV) Sioux City, Iowa, as member of sales staff. **Gordon Fountain** joins station as audience promotion director.

Francis Mulhall, sales representative with WFBM Indianapolis, to WFBM-FM as member of sales staff. **Earl Schuman** joins WFBM-TV as associate producer-director.

Mr. Bascom

Perry B. Bascom appointed general manager of KYW Cleveland, succeeding **Carl Vandagrift,** appointed staff coordinator for special projects for Westinghouse Broadcasting Co. (WEEK'S HEADLINERS, Feb. 6). Mr. Bascom has been national radio sales manager for WBC stations. He joined Westinghouse in 1956 as eastern sales manager for radio and tv. Previously he served several years as account executive at WIP Philadelphia.

James Westhall, news director of WLNH Laconia, N. H., elected president of UPI Broadcasters Assn. of New Hampshire.

Cliff Adams, news director of KYSM-AM-TV Mankato, elected president of Minnesota Associated Press Broadcasters Assn.

Bob Leonard, program director of WKNB Hartford, Conn., promoted to assistant manager.

Arnold Becker appointed manager of coverage and research analysis for CBS-TV Network. He has been on network staff as assistant manager of ratings.

James R. Eastman appointed news director of WSIX Nashville, Tenn. He formerly was news and program director of KBMC McMinnville, Tenn.

Chuck Heath, formerly with WIBA-AM-FM Madison, Wis., to WCLM (FM) Chicago as news director.

Gordon Robbie joins WJXT (TV) Jacksonville, Fla., as news assignment editor.

Elisha (Jerry) Hopkins appointed head of news department at WWL New Orleans.

David B. Dick named morning news editor at WHAS-AM-TV Louisville, Ky., replacing **Jim Van Sickle** who has moved to Toledo, Ohio.

Mr. Crawford

Peter S. Crawford, account executive at WLWA (TV) Atlanta, named general sales manager. He assumes the position left vacant by promotion of **James H. Burgess** to general manager. Mr. Crawford was previously with Richard Ullman Co., Buffalo, N. Y.

PROGRAMMING

W. Argyle Nelson, vp and director of Desilu Productions which he joined in 1952 as production manager, has been named vp in charge of production and studio operation, new post established to centralize executive control over certain operations at three Desilu studios. **James Paisley** becomes studio production manager and **N. Gayle Gitterman** continues as studio manager under new setup, both reporting directly to Mr. Nelson.

Robert J. Elenz, since 1955 writer-producer for McCann-Erickson, Chicago, and before that on radio-tv writing staff of Ruthrauff & Ryan for seven years, named tv creative director of Fred A. Niles Productions, Chicago.

Mr. Tabakin

Berne Tabakin, vp in charge of west coast activities of National Telefilm Assoc., promoted to vp in charge of all sales in major realignment of firm's sales operation. Other changes: **Peter Rodgers** to vp in charge of west coast sales; **Leonard Gruenberg** to vp in charge of sales development; **Joel Weissman** to NTA Telestudios Ltd. (subsidiary) as staff director.

Sheldon Smerling elected executive vp and chief operating officer of National Theatres & Television, Beverly Hills, Calif.

Bill Schwartz, production manager for Ziv-UA, named associate producer of Libra Enterprises, *Acapulco* series, which is being made in cooperation with Ziv-UA.

Jack P. Martin, spot sales manager, western division, Ziv-UA, promoted to sales manager, north eastern division. **James Grubb,** spot sales manager, mid-central division, becomes sales manager, north central division, Chicago. **James Packer,** who was account executive, named Chicago sales manager. **Jack Stuart,** account executive, advanced to spot sales manager in western division. New Ziv-UA account executives are **Taylor Durham,** formerly of Reynolds Metals, and **Wells Bruen** of Flamingo Films, both assigned to South Central division; **Joseph Madalena,** previously of World Wide-TV, to Ziv-UA North Eastern division, and **Robert Mott,** WTVM (TV) Columbus, Ga., new South Eastern division representative. Other new assignments involve **Harry Littler,** spot sales manager of South Eastern division, who moves to become spot sales manager of North Eastern region. **Len Hensel** takes over as spot sales manager of South Eastern division, while **Hal Pingree,** currently covering Buffalo, moves to Pittsburgh territory. **Tom Murray** moves to Kansas City, **Jack Lund** moves to Indianapolis region, and **Charles McFadden** takes over duties in Cleveland.

Lewis Schwartz, formerly production supervisor of commercial animated film production at J. Walter Thompson, N. Y., joins H. F. H. Productions, that city, as executive producer.

Harold Danson, Tony Wysocki and **Christopher Remington** have been appointed account executives, syndicated sales division, Independent Television Corp., N. Y. Mr. Danson, who was with Paramount Television Productions, will serve in upper New York state and New England area. Mr. Wysocki, who left ITC last year, returns as account executive in southern states. Mr. Remington, who will serve in midwest, was formerly with Official Films, N. Y.

In the Radio-TV Publishing Field only BROADCASTING qualifies for membership in Audit Bureau of Circulations and Associated Business Publications

EQUIPMENT & ENGINEERING

Walter I. Reich, secretary-treasurer and controller of FXR, Woodside, N.Y., manufacturer of microwave test instruments and high frequency equipment, elected to board of directors.

Manuel Doxer appointed general manager of C.B.C. Electronics, Philadelphia.

Harvey J. Finison, general manager of semiconductor division, Raytheon Co., Waltham, Mass., appointed director-business planning & development of electronic components & devices group. Other promotions: **E. Nevin Kather,** general manager of semiconductor division; **Edward L. Dashefsky,** general manager of microwave and power tube division.

Anthony R. Garcia appointed central district distributor sales manager of Sylvania Electric Products Inc. electronic tube division, Chicago. He succeeds **Robert L. McNelis,** named east central distributor sales manager, Cleveland.

T. L. (Ted) Jacobsen appointed sales manager for Hollywood office of Westrex Corp., division of Litton Industries.

Atherton Noyes Jr., formerly vp—research and development, Aircraft Radio Corp., joins General Radio Co., West Concord, Mass., as engineering consultant.

GOVERNMENT

Andrew F. Oehmann, partner in Washington law firm of Dow, Lohnes & Albertson, named executive assistant to Attorney General Robert F. Kennedy. Mr. Oehmann, native of Washington and graduate of Georgetown U., served in high posts with both criminal and tax divisions of the Dept. of Justice from 1941 until 1958 when he joined Dow, Lohnes & Albertson firm.

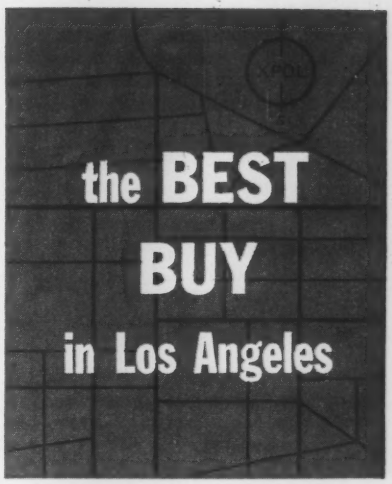
INTERNATIONAL

Terence Furey appointed manager of audio products for Ampex International S.A. He formerly was sales manager of consumer products for Electro-Voice, Buchanan, Mich.

Alfred Fernandez Jr. appointed sales manager for Mexico for Screen Gems de Mexico, S.A.

A. G. (Gil) Gilmore named assistant manager of CFAX Victoria, B. C.

Einar V. Rechnitzer, president of MacLaren Adv. Co. Ltd., Toronto, elected president of Canadian Adver-



Let us prove that KPOL offers the best buy in Los Angeles. Call Fred Custer, WEbster 8-2345, for full story.

KPOL

AM1540 • FM93.9
LOS ANGELES
REPRESENTED BY PAUL H. RAYMER CO.

KANSAS CITY'S BEST BUY BY FAR

• Ratings
• Rates
• Results

ALL POINT TO

KUDL

Irv Schwartz
V.P. & Gen. Mgr.

Adam Young, Inc.
Nat'l Rep.

tising Advisory Board, established by the Assn. of Canadian Advertisers and the Canadian Assn. of Advertising Agencies to act as an advertising counsel in the national interest.

George D. Jeffrey, commercial manager of CKPR Fort William, Ont., named station manager and national sales director.

Stu Morrison, formerly of CKCW Moncton, N. B., and CJET Smith Falls, Ont., to promotion manager of CFOX Pointe Claire, Que. (suburb of Montreal).

Bruce Masters, formerly partner of Trans-Ocean Radio and Television Representatives Ltd., Toronto, named sales representative of Standard Broadcast Sales Ltd., recently-formed representation firm. **Norman Brown,** president of Radio Times Sales (Ontario) Ltd., Toronto, to manager Toronto office of Standard Broadcast Sales Ltd.

Tom Tonner, manager of CKCW Moncton, N. B., since 1948, has resigned for policy reasons. Prior to joining CKCW he was with CJLS Yarmouth, N. S.

F. G. Thorne, formerly of Procter & Gamble of Canada Ltd., Toronto, to director of radio and tv of BBDO Ltd., Toronto.

ALLIED FIELDS

Mike Woloson, formerly air personality and news announcer at WNEW New York and WNTA Newark, establishes School of Broadcasting & Announcing, N. Y. School will specialize in speech, disc jockey board operation and narration. Location: 1697 Broadway, New York 19. Telephone: Circle 5-2640.

DEATHS

Eric E. Sundquist, 47, vp of sales, A. C. Nielsen Co., N. Y., died Feb. 8 at Roosevelt Hospital. Cause of death was believed to be hepatitis.

Brown Morris, executive with KTEN (TV) and KADA Ada, and KBLT Big Lake, both Oklahoma, died Feb. 8 of undetermined causes.

FOR THE RECORD

STATION AUTHORIZATIONS, APPLICATIONS

As compiled by BROADCASTING: Feb. 9 through Feb. 15. Includes data on new stations, changes in existing stations, ownership changes, hearing cases, rules & standards changes, routine roundup.

Abbreviations: DA—directional antenna. cp—construction permit. ERP—effective radiated power. vhf—very high frequency. uhf—ultra high frequency. ant.—antenna. aur.—aural. vis.—visual. kw—kilowatts. w—watts. mc—megacycles. D—day. N—night. LS—local sunset. mod.—modification. trans.—transmitter. unl.—unlimited hours. kc—kilocycles. SCA—subsidiary communications authorization. SSA—special service authorization. STA—Special temporary authorization. SH—specified hours. *—educational. Ann.—Announced.

New tv stations

APPLICATIONS

San Bernardino, Calif.—Norman H. Rogers uhf ch. 18 (494-500 mc); ERP 1 kw visual, 568 w aural; ant. height above average terrain 315 ft., above ground 102.5 ft. Estimated construction cost $39,500, first year operating cost $102,000, revenue $128,000. P.O. address 646 N. D St. Studio location 12305 LaCadena Drive, Colton, Calif. Trans. location LaLoma Hill, Colton. Geographic coordinates 34° 01' 51" N. Lat., 117° 20' 27" W. Long. Trans. Electron V-2050C, ant. FCA TFU 12BL. Mr. Rogers owns advertising agency and has half interest in KRNO San Bernardino. Ann. Feb. 15.

Springfield, Ill.—Midwest Television Inc. uhf ch. 26 (542-548 mc); ERP 17.26 kw visual, 9.31 kw aural; ant. height above average terrain 589 ft., above ground 638 ft. Estimated construction cost $320,635, first year operating cost $110,000, revenue $35,000. P.O. address 509 S. Neil St., Champaign, Ill. Studio location approx. 7.2 miles east of State Capitol Bldg., east of Fork Prairie School Rd. Trans. location same as studio. Geographic coordinates 39° 47' 30" N. Lat., 89° 30' 52" W. Long. Trans. RCA, ant. RCA. Legal counsel Edgar F. Czarra Jr., Washington, D. C. Consulting engineer A. D. Ring, Washington, D. C. Principals include **August C. and Clara R. Meyer** (24.9% and 26.1%, respectively), **F. M. Lindsay Jr.** (20%) and others. Mr. and Mrs. Meyer, are president and vp of Midwest, which also operates WCIA (TV) Champaign, WMBD-AM-FM-TV Peoria, both Illinois. Mr. Lindsay is vp and treasurer of Illinois Bcstg. Co. (WSOY-AM-FM Decatur, WVLN-AM-FM Olney and WSEI-FM Effingham, all Illinois). Ann. Feb. 9.

Calais, Me.—Community Telecasting Service vhf ch. 7 (174-180 mc); ERP 10.8 kw visual, 5.69 kw aural; ant. height above average terrain 658 ft., above ground 440 ft. Estimated construction cost $139,192, first year operating cost $84,535, revenue $85,000. P.O. address 57 State St., Bangor, Me. Studio location Magurrewock Mountain, Calais. Trans. location same. Geographic coordinates 45° 09' 31" N. Lat., 67° 16' 43" W. Long. Trans. RCA, ant. RCA TF-6 AH. Legal counsel Fly, Shuebruk, Blume & Gaguine, Washington, D. C. Consulting engineer George C. Davis, Washington, D. C. Applicant also owns WABI-TV Bangor, Me. Ann. Feb. 14

Existing tv stations

CALL LETTERS ASSIGNED

WBNB-TV Charlotte Amalie, St. Thomas, V. I.—Island Teleradio Service Inc., was WBNB (TV).

New am stations

APPLICATIONS

Charlotte, N. C.—Risden Allen Lyon 1540 kc, 1 kw D. P.O. address Wadesboro, N. C. Estimated construction cost $21,083, first year operating cost $30,000, revenue $42,000. Mr. Lyon owns drug store; Lyon Bldg., Wadesboro; WKDX Hamlet, N. C. and 50% of WADE Wadesboro in partnership with father. Ann. Feb. 14.

Vidor, Tex.—Vidor Bcstg. Co. Inc. 1510 kc, 1 kw D. P.O. address Box 638. Estimated construction cost $25,150, first year operating cost $40,000, revenue $50,000 Principals are **Joseph D. Irion** (70%), **Patrick T. Peyton Jr., Claude B. Keeland Jr.** and **Cecil K. Akers** (10% each). Mr. Irion owns consumer finance and insurance agencies. Mr. Peyton is attorney. Mr. Keeland is banker. Mr. Akers has oil and ranching interests Ann. Feb. 14.

Existing am stations

APPLICATIONS

WXAL Demopolis, Ala.—Cp to increase daytime power from 250 w to 1 kw, install new trans. and install DA system. (1400kc). Ann. Feb. 9.

WAMY Amory, Miss.—Cp to change frequency from 1580 kc to 1380 kc. and reduce power from 5 kw to 1 kw (1380kc). Ann. Feb. 9.

WLTC Gastonia, N. C.—Cp to increase power from 1 kw to 5 kw and install new trans. (1370kc). Ann. Feb. 9.

WMLP Milton, Pa.—Cp to change frequency from 1570 kc to 1380 kc. Ann. Feb. 9.

WMSR Manchester, Tenn.—Cp to change hours of operation from D to unl., using power of 500 w., 5 kw-LS. install DA-N and install new trans., operate trans. by remote control while using non-directional antenna. (1320kc). Ann. Feb. 14.

KOFE Pullman, Wash.—Mod. of license to change station location from Pullman, Wash. to Pullman, Wash.-Moscow, Idaho and specify second main studio as 524 South Main, Moscow, Idaho (1150kc). Ann. Feb. 9.

KKEY Vancouver, Wash.—Cp to increase power from 1 kw to 5 kw. and install new trans. (1150kc). Ann. Feb. 9.

CALL LETTERS ASSIGNED

WABF Fairhope, Ala.—Price Bcstg. Corp. Inc.

WMRT Lansing, Mich.—Herbert T. Graham.

WNJH Hammonton, N. J.—Hammonton Bcstg. Co.

WKFE Yauco, R. R.—Ponce Bcstg. Corp. changed from WLEY.

WBNB Charlotte Amalie, St. Thomas, V. I. —Island Teleradio Service Inc.

EDWIN TORNBERG
& COMPANY, INC.
NEGOTIATORS FOR THE PURCHASE AND SALE OF RADIO AND TELEVISION STATIONS
EVALUATIONS
FINANCIAL ADVISERS

NEW YORK
60 East 42nd Street
MUrray Hill 7-4242

WEST COAST
860 Jewell Avenue
Pacific Grove, California
FRontier 2-7475

WASHINGTON
1625 Eye Street, N.W.
District 7-8531

New fm stations

APPLICATIONS

Fresno, Calif.—American Family Bcstrs. 94.5 mc, 36.1 kw. Ant. height above average terrain 204 ft. P.O. address 335 S. Woodrow Ave. Estimated construction cost $23,230, first year operating cost $36,000, revenue $45,000. Principals are **Egon A.** and **David L. Hofer,** 50% each. They are farmers and co-owners of KRDU Dinuba, Calif. Ann. Feb. 9.

Denver, Colo.—Market-Casters Inc. 95.5 mc, 17.3 kw. Ant. height above average terrain 716 ft. P.O address 708-5th Ave. S., Seattle 4, Wash. Estimated construction cost $19,910, first year operating cost $72,000, revenue $80,000. Principals are **James G. Talbot** (97.75%) and **Sydney A. Abrams** (2.25%). Principals own KMCS (FM) Seattle and cps for fms in Bellingham, Wash., and Portland, Ore. Ann. Feb. 9.

Alvin, Tex.—The Alvin Bcstg. Co. 102.1 mc, 3.38 kw. Ant. height above average terrain 210 ft. P.O. address 1403 Adoue St. Estimated construction cost $29,541, first year operating cost $36,312, revenue $37,960. **Odell V. Robinson** is majority owner (57.5%). **Alvin Bowling Lanes Inc.** and **K. F. Land & Building Co.** each hold 12.5%. Mr. Robinson owns insurance agency. Ann. Feb. 9.

Houston, Tex.—John R. Powley 106.1 mc, 3.69 kw. Ant. height above average terrain 250 ft. P.O address 3825 Ruth, #4. Estimated construction cost $2,100, first year operating cost $4,000, revenue $10,000. Mr. Powley, sole owner, is projectionist for KTRK-TV Houston and president and half-owner of Texas-Longhorn Bcstg. Co., applicant for Austin uhf tv station. Ann. Feb. 9.

Existing fm stations

CALL LETTERS ASSIGNED

*WESU (FM) Middletown, Conn.—Wesleyan U.

WOKZ-FM Alton, Ill.—Palen Bcstg. Corp.

WHPK (FM) Highland Park, Ill.—North Suburban Radio Inc.

WVLK-FM Lexington, Ky. — Bluegrass Bcstg. Co. Inc.

WMRT-FM Lansing, Mich.—Herbert T. Graham, was WMRT (FM).

KVOX-FM Moorhead, Minn.—KVOX Bcstg. Co.

*WFDD-FM Winston-Salem, N. C.—The Trustees of Wake Forest College, was WFBS-FM.

KFIN (FM) Seattle, Wash.—Fine Music Bcstrs.

Ownership changes

APPLICATIONS

WOKS Columbus, Ga.—Seeks assignment of license from OK Radio Inc. to Tri-Cities Bcstg. Co. Inc. for $122,500. Tri-Cities' principals are **E. O. Roden** (45%), **W. I. Dove** (26%), **James E. Reese** (15%) and **Zane D. Roden** (14%). E. O. Roden has interests in WBIP Booneville, WTUP Tupelo, WGCM Gulfport, all Mississippi, WBOP Pensacola, Fla., and WTUG Tuscaloosa, Ala. Mr. Dove has interests in WTUP, WGCM, WBOP, WTUG and WCRR Corinth, Miss. Ann. Feb. 15.

WPKE Pikeville, Ky.—Seeks transfer of control from **Margaret Hatcher,** administratrix of estate of late **Jack L. Hatcher** (96.6%) to **J. Earl McBrayer, Wm. M. Whitaker,** and **Bill Pierce** (32.3% each) for $42,500. Mr. McBrayer owns cemetary, has interest in WMOR Morehead, Ky. Mr. Whitaker is in real estate has interest in WMOR. Mr. Pierce is manager of WPKE. Ann. Feb. 15.

WAYL (FM) Minneapolis, Minn.—Seeks assignment of cp from **David D. Larsen** to **Contemporary Radio Inc.** Mr. Larsen is selling 50% interest to **Jack I. Moore** for $5,000 and incorporating. Ann. Feb. 15.

WKDL Clarksdale, Miss.—Seeks transfer of all stock of **Coahoma Bcstg. Co. Inc.** from **Farley Salmon Jr.** and **William T. Salmon** to **Robert J. McIntosh** (50%) and **W. Foster Montgomery** (50%) for $30,219. Mr. McIntosh was station manager of WWJ Detroit from 1956-1960. Mr. Montgomery is surgeon. Ann. Feb. 15.

KRES St. Joseph, Mo.—Seeks transfer of stock of **MacRay Radio & Television Corp.** from **Jock MacGregor** (90.6%), **Alva MacGregor** (.4%), **Raymond J. Cheney** (8.6%) and **Joan Cheney** (.4%) to **Earl F. Hash** (80%), **Charles N. Cutler** (16.6%) and **Mable E. Perry** (3.3%) for $45,000. Mr. Hash is president and quarter-owner of WTMT Louisville, Ky. Mr. Cutler is broadcast engineer. Mrs. Perry is traffic manager of WTMT. Ann. Feb. 15.

WPTL Carson City, Nev.—Seeks assignment of license from **Edwin L.** and **Alma F. Bullis** to **John E. Vernor** for $135,000. Purchaser owns San Francisco advertising agency. Ann. Feb. 15.

KODL The Dalles, Ore.—Seeks transfer of 50% of stock of **Western Radio Corp.** from **Doris E. McMullen** and **Loren D. Hicks** (25% each) to **V. B. Kenworthy** (presently holds 50%) for $52,500. Ann. Feb. 15.

KASE Austin, Tex.—Seeks sale of 50% of stock of **Austin Radio Co.** from **Jacob A. Newborn Jr.,** trustee for **Nancy** and **Nena Newborn,** to **E J. Lund** (presently holds 50%) for $30,000. Ann. Feb. 15.

KVOS-TV Bellingham, Wash.—Seeks assignment of license from **Rogan Jones, C. W. Jones, Ernest E. Harper, Joseph Bloom** and **David Mintz** to **KVOS Television Corp.** for $2,967,000. Additional $33,000 to be paid for station's Canadian interests. KVOS Television Corp. is wholly owned by Wometco Enterprises Inc., which has majority interests in WTVJ (TV) Miami, WLOS-AM-FM-TV Asheville, N. C., and 47½% interest in WFGA-TV Jacksonville, Fla. Ann. Feb. 15.

Hearing cases

FINAL DECISIONS

■ By memorandum opinion and order, commission denied petition by Southside Virginia Telecasting Corp. to reopen record for further hearing on Sept. 29, 1954 decision which granted application of Petersburg Television Corp. for new tv station (WXEX-TV) to operate on ch. 8 in Petersburg, Va., and which denied competing application of Southside. Chrm. Ford concurred, with statement; Comr. Craven not participating. Ann. Feb. 15.

■ By decision, commission (1) affirmed Sept. 22, 1959 grant of application of WOOD Bcstg. Inc., to change trans. location of WOOD-TV (ch. 8) Grand Rapids, Mich., from 10 miles northeast of that city to site 19 miles southeast thereof, make changes in ant. system and other equipment, and increase ant. height by two feet, to 1,000 ft., and (2) denied protest by Television Corp. of Michigan Inc. (WILX-TV ch. 10), Onondaga. Chrm. Ford not participating; Comr. Bartley and King dissented, with statements. May 26, 1960 initial decision looked toward this action. Ann. Feb. 15.

■ Commission ordered Atlanta OK Bcstg. Co. Inc. (WAOK), Atlanta, Ga., and WRMA Bcstg. Co. Inc. (WRMA), Montgomery, Ala., to cease and desist from violating sect. 317 of Communications Act by accepting monies or things of value from record companies for purpose of inducing broadcast of records without appropriate announcement. Respondents waived right to hearing. Ann. Feb. 15.

■ By memorandum opinion and order, commission granted petition by Michiana Telecasting Corp., severed from consolidated proceeding in Dockets 13014 et al., and granted its application to increase daytime power of WNDU South Bend, Ind., from 250 w to 1 kw, continued operation on 1490 kc, 250 w-N, conditioned to accepting such interference as may be imposed by other existing Class IV stations in the event they are subsequently authorized to increase power to 1 kw. Ann. Feb. 15.

■ By memorandum opinion and order, commission granted petition for reconsideration of WHFC Inc., severed from consolidated proceeding in Dockets 13014 et al., and granted its application to increase daytime power of station WHFC Cicero, Ill., from 250 w to 1 kw, continued operation on 1450 kc, 250 w-N, conditioned to accepting such interference as may be imposed by other existing Class IV stations in the event they are subsequently authorized to increase power to 1 kw. Ann. Feb. 15.

■ By memorandum opinion and order, commission granted petition by Cookeville Bcstg. Co., severed from consolidated proceeding in Dockets 12615 et al., and granted its application for a new am station to operate on 1600 kc, 1 kw, D, in Cookeville, Tenn. Comr. Bartley not participating; Comr. Craven absent. Ann. Feb. 15.

■ By order, commission granted petition by WGAL Inc., for reconsideration of Nov. 28, 1960 denial of its application for extension of time to construct station WRAK-TV (ch. 36) Williamsport, Pa.; and granted application for extension of time within which to complete construction of facility specified in its cp. Comrs. Bartley and Cross dissented. Ann. Feb. 9.

■ By order, commission dismissed, for untimely filing, request by Peoples Bcstg. Co. for reconsideration of Nov. 28, 1960 denial of its application for extension of time to construct station WLAN-TV (ch. 21) Lancaster, Pa. Ann. Feb. 9.

OTHER ACTIONS

■ By memorandum opinion and order, commission granted petition by Suburban Bcstg. Co. Inc., Jackson, Wis., reopened record in proceeding on its application and

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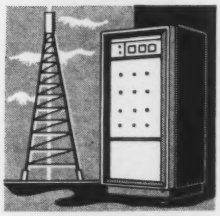

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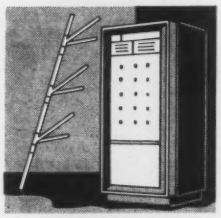

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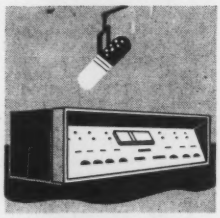

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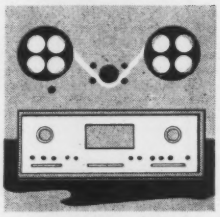

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that of Beacon Bcstg. System, Inc., Grafton-Cedarsburg, Wis., for new am stations, and enlarged issues to determine whether Beacon is financially qualified to construct and operate its proposed station for reasonable period of time without benefit of revenue. Comr. Cross dissented. Ann. Feb. 15.

■ By memorandum opinion and order, commission granted petition for reconsideration by West Bend Bcstg. Co., severed from consolidated proceeding in Dockets 13010 et al., and granted its application to increase power of station WBKV West Bend, Wis., from 500 w to 1 kw, continued operation on 1470 kc, D. Ann. Feb. 15.

■ By memorandum opinion and order, commission, on petition by Broadcast Bureau, (1) set aside March 7, 1960 initial decision which looked toward granting application of Catskills Bcstg. Co. for new am station to operate on 1370 kc, 500 w, D, in Ellenville, N. Y., and toward dismissing similar application of Ellenville Bcstg. Co., at latter's request; (2) consolidated that proceeding with hearing on application of Ulster County Bcstg. Co. for new station on 1570 kc, 250 w, D, in Ellenville (Docket 13272), upon specified issues, and made station WQXR New York City, a party to the proceeding. It denied Oct. 7, 1960 joint petition by three applicants to allow Catskills to amend to show agreement contemplating merger with principals of Ulster County and Ellenville, dismissal of latter two applications, and immediate grant of Catskill application; also dismissed as moot Dec. 23, 1959 petition by Ulster County for reconsideration and immediate grant of its application. Chrm. Ford abstained from voting. Ann. Feb. 15.

■ By memorandum opinion and order, commission granted joint petition for reconsideration by United Bcstg. Co. Inc. (WOOK) Washington, D. C., and Martinsburg, W. Va., severed from consolidated proceeding in Dockets 13717 et al., and granted their applications to increase daytime power from 250 w to 1 kw, continued operation on 1340 kc, 250 w-N, each conditioned to accepting such interference as may be imposed on its operations by other existing Class IV stations in the event they are subsequently authorized to increase power to 1 kw. Dismissed as moot joint petition for severance by Martinsburg and Connellsville Bcstrs. Inc. (WCVI) Connellsville, Pa.

■ Commission pointed out in above memorandum opinion and order that petitions to sever application from consolidated proceeding should be addressed to presiding hearing examiner who will, if severance is granted, thereafter hold such separate hearing as is necessary and issue initial decision with respect to severed application. It stated:

"It has been the universal practice of practitioners before the Commission to direct to the Commission, instead of to the Hearing Examiner, petitions for reconsideration and grant without hearing of applications which have been designated for hearing in a consolidated proceeding. While the Hearing Examiners do not have the authority to act on such petitions to reconsider and grant, the existing delegations of authority do authorize them to act upon unopposed petitions to sever an application or applications from a consolidated proceeding. Where all of the interference problems linking any application or applications from other applications in a consolidated proceeding have been satisfactorily resolved (as, for example, as a result of the dismissal of an application, or as the result of an agreement to accept interference), the Hearing Examiner may, either in response to a petition therefor or upon his own motion, issue an order severing the application or applications from the consolidated proceeding, and thereafter hold such separate hearing thereon as is necessary and issue an Initial Decision with respect to the severed application or applications. Henceforth, applicants desiring severance of their applications should follow the procedure outlined above instead of filing with the Commission petitions for reconsideration and grant."

Ann. Feb. 15.

Routine roundup

BROADCAST ACTIONS
by Broadcast Bureau
Actions of Feb. 10

■ Waived sec. 4.709(b) of rules and granted STA for following vhf tv repeater station: McIntosh Commercial Club, ch. 3, City of McIntosh, S. D. (KBMB (TV), ch. 12, Bismarck, N. D.).

WWNH Rochester, N. H.—Granted transfer of control from **Anna Belinsky** to **Albin J. K.** and **Marcia Malin** (family group).

KZZN Littlefield, Tex.—Granted assign-

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ment of license to **R. B. McAlister.**

KTVE (TV) El Dorado, Ark.—Granted mod. of license to change name to KTVE Inc.

American Bcstg.-Paramount Theatres Inc. New York, N. Y.—Granted extension of permit to supply television programs broadcast in the United States over tv stations licensed to American Bcstg.-Paramount Theatres Inc. to Canadian tv stations CBFT and CBMT both Montreal, Quebec; CBLT Toronto, Ont.; CKCO-TV Kitchener, Ont.; CBUT Vancouver, B. C.; et al., for broadcast by these stations in Canada. Program material may be delivered via microwave relay facilities, operated by common carrier, air or rail express. Authority granted is for period ending Feb. 1, 1962; without prejudice to whatever action commission may deem warranted as a result of any final determinations reached by commission in connection with its pending inquiry into compliance by broadcast licensees with sec. 317 of Communications Act, and related matters.

Actions of Feb. 9

KBTN Neosho, Mo.—Granted assignment of license to KBTN Inc.

WOMC (FM) Detroit, Mich.—Granted cp to install new trans.

WPLM Plymouth, Mass.—Granted cp to make changes in daytime DA pattern.

■ Following stations were granted extensions of completion dates as shown: WBNB-TV Charlotte Amalie, V. I., to April 1; WARD-TV Johnstown, Pa. to August 13; KPAC-TV Port Arthur, Tex. to August 31; WOC-TV Davenport, Iowa to April 25; KGTV (TV) Pocatello, Idaho to August 28; WIPM-TV Mayaguez, P. R. to May 30; K70CA Quinn River Television Maintenance District, McDermitt, Nev. to September 12.

WHEN-FM Syracuse, N. Y.—Granted request for cancellation of license; call letters deleted.

WMLT Dublin, Ga.—Granted request for cancellation of license for aux- trans. and aux. ant.

KVSO Ardmore, Okla.—Remote control permitted.

Actions of Feb. 8

KCDA (TV) Douglas, Ariz.—Granted mod. of cp to change ERP vis. to 776 w, aur. to 389 w, change type trans., type ant., and make minor equipment change; ant. height —20 ft.

Actions of Feb. 7

■ Waived sec. 4.709(b) of rules and granted STA for following vhf tv repeater stations: Coulee City Television Assn., chs. 6, 8 and 4, Coulee City, Wash. (KHQ, ch. 6, KREM, ch. 2, KXLY, ch. 4, all Spokane, Wash.): Crested Butte T. V. Committee, ch. 10, Town of Crested Butte, Colo. (KREY, ch. 5, Grand Junction, Colo.); Wyarno TV Assn., ch. 12, Wyarno and Dutch Creek area, Wyo. (KOOK-TV, ch. 2, Billings, Mont.).

WWTV (TV) Cadillac, Mich.—Waived sec. 1.359 (b) of rules and granted cp to install new trans.

WKAQ-TV San Juan, P. R.—Granted cp to change type ant. and make minor equipment changes; ant. height 1,270 ft.

Actions of Feb. 6

WILI Willimantic, Conn.—Granted cp to install new trans.

KANA Anaconda, Mont.—Granted extension of authority to July 31 to sign-off at 6:05 p.m.

Actions of Feb. 2

KFIL Santa Ana, Calif.—Remote control permitted.

KINE Kingsville, Tex.—Remote control permitted.

ACTIONS ON MOTIONS

■ Commission on Feb. 13 granted requests by National Assn. of Broadcasters and extended to Feb. 22 time to file reply comments in matter of amendment of Part 2 of rules; reallocation of certain fixed, land mobile and maritime mobile bands between 25 and 470 mc.

By Commissioner Robert E. Lee

■ Granted petition by Broadcast Bureau and extended to Feb. 20 time to file exceptions to initial decision in Biloxi, Miss., tv ch. 13 remand proceeding. Action Feb. 10.

■ Granted petition by Broadcast Bureau and extended to Feb. 23 time to file replies to petition by Frederick County Bcstrs. for review of adverse ruling in proceeding on its application for am facilities in Winchester, Va., and that of Town Radio Inc., for am facilities in Shippensburg, Pa. Action Feb. 10.

■ Granted petition by Dornita Investment Corp., and extended to Feb. 13 time to file oppositions to petition by Abilene Radio & Television Co. for enlargement of issues with respect to Dornita and E. C. Gunter in San Angelo, Tex., tv ch. 3 proceeding. Action Feb. 7.

■ Granted petition by Laurel Bcstg. Co., Laurel, Md., and extended to Feb. 13 time to file petition for review of chief hearing examiner's order of Jan. 24 in proceeding on its am application, et al. Action Feb. 7.

■ Granted petition by Broadcast Bureau and extended to Feb. 13 and Feb. 22 time to file exceptions and replies in proceeding on application for relinquishment of positive control of WJPB-TV Inc., permittee of WJPB-TV (ch. 5) Weston, W. Va., by J. P. Beacom through sale of stock to Thomas P. Johnson and George W. Eby. Action Feb. 6.

By Chief Hearing Examiner James D. Cunningham

■ Scheduled hearing on March 20 for Corpus Christi, Tex., tv ch. 3 proceeding. Action Feb. 13.

■ Granted petition by Auburn Bcstg. Co. Inc. (WAUD), Auburn, Ala., and accepted its appearance filed late in proceeding on its am application. Action Feb. 8.

■ Granted petition by TOT Industries Inc. and Medford Telecasting Corp., and extended to Feb. 23 time to submit additional data in response to an order released Feb. 2 in Medford, Ore., tv ch. 10 proceeding. Action Feb. 10.

■ Granted petition by Laurel Bcstg. Co., Laurel, Md., to the extent that it shall file with Secretary of the Commission, on or before Feb. 21 additional information relative to legal and engineering services performed in connection with its application and full details relative to property leased in connection with proposal, and ordered that Jan. 24 ruling upon joint petition of Laurel and Interurban Bcstg. Corp., Laurel, for approval of agreement to withdraw Laurel application shall remain in effect, pending compliance herewith. Action Feb. 10.

■ Scheduled hearings in following proceedings on the dates shown: **March 27:** United Television Company of New Hampshire (WMUR-TV), Manchester, N. H., to change facilities; **April 5:** am applications of Burlington Bcstg. Co., Burlington, N. J., et al.; **April 10:** Saul M. Miller, Reading, Pa., et al., fm application of Edward Walter Piszczek & Jerome K. Westerfield, Des Plains, Ill. Actions Feb. 10.

■ Granted motion by Sheridan Bcstg. Co. Inc. (KROE), Sheridan, Wyo., and dismissed proceeding on its application for a new am station. Action Feb. 7.

■ Granted petition by Broadcast Bureau and, in accordance with sec. 1.140(c) of rules, dismissed with prejudice application of Madison Bcstrs. for am facilities in Madison, S. D. Action Feb. 6.

■ Granted petition by Scripps-Howard Radio Inc. (WNOX), Knoxville, Tenn., for leave to intervene in proceeding on application of Cherokee County Radio Station for am facilities in Centre, Ala.; made petitioner party to proceeding with reference to each of governing issues. Action Feb. 6.

■ Granted petition by A. S. Rivlere for dismissal of his application for new am station in Barnesville, Ga.; dismissed application with prejudice. Application was consolidated for hearing with Radio Georgia for am facilities in Thomaston, Ga. Action Feb. 6.

By Hearing Examiner Elizabeth C. Smith

■ Granted petition by Mt. Vernon Radio and Television Co. (WMIX), Mt. Vernon, Ill., and extended from Feb. 15 to Feb. 23 time for exchange of exhibits among applicants in groups 1 and 2 of consolidated am proceeding and from Feb. 28 to March 3 for notification as to witnesses desired for cross-examination. Action Feb. 13.

■ Granted petition by Broadcast Bureau and extended to Feb. 8 and to March 7 time to file proposed findings and replies in proceeding on am applications of WPET Inc. (WPET), Greensboro, N. C., et al. Action Feb. 7.

■ Dismissed as moot petition by Broadcast Bureau for continuance of Feb. 6 oral argument on petition by Abilene Radio and Television Co. to add "Evansville" issue with respect to E. C. Gunter application and continuance of time for its response to the petition in San Angelo, Texas, tv ch. 3 proceeding. Action Feb. 6.

By Hearing Examiner Herbert Sharfman

■ Scheduled further hearing for Feb. 16

Continued on page 157

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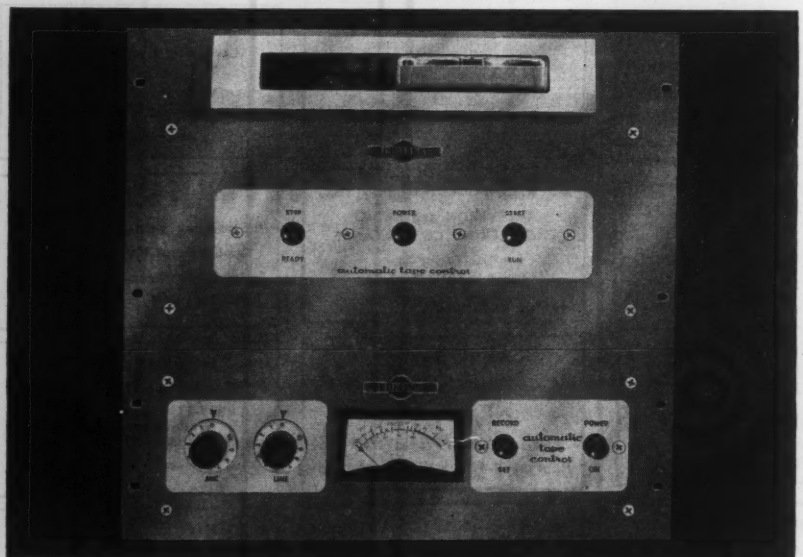

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Salesman-business manager. Age 30-40 for large metropolitan California fulltimer. Strength in selling and leadership essential. Generous earnings with outstanding opportunity for alert, aggressive man to demonstrate he is worth more. Write description of experience, background, references to Box 873D, BROADCASTING.

Salesman for suburban station in mushrooming major northeast market. $100 weekly. Producer will become sales manager within six months with increase and override. Resume to Box 958D, BROADCASTING.

East Tennessee. Small one-station market needs experienced young sales manager. Liberal salary, commission. Multiple station ownership. Box 103E, BROADCASTING.

New regional station middle Atlantic states needs top time salesman. Unlimited opportunities. Good draw against commission. Right man can name own salary. Also need announcer-salesman. Salary plus 15 percent sales plus other benefits. Box 159E, BROADCASTING.

Salesman-announcer needed at once. Light announcing, heavy sales. Salary plus commission. Send references, personal data to Box 164E, BROADCASTING.

Top experienced salesman for FM. Major market. Salary and commission. Finest working conditions. Box 175E, BROADCASTING.

Help Wanted—(Cont'd)

Sales

Salesman-announcer, growing station in Kansas' fastest growing city! Commission against guarantee. Send tape, photo, resume: Bill Dahlsten, KAFM, Salina, Kansas.

Florida's Number One country music station needs salesman. New modern approach to country music has made us a strong factor in this market. Send complete resume to Gene G. Cook, WHIY, 563 North Orange Avenue, Orlando, Florida.

Experienced salesman familiar with small market operations for commercial manager. Send full information to M. Wirth, WHMI, Howell, Michigan.

Big W-RIP, Chattanooga, Tennessee. Big opportunity! Salary, commission.

Stock option, salary, plus commissions for salesman chosen as commercial manager. Contact Ed Dombert, WRNW-FM, Mt. Kisco, N.Y.

Representatives wanted. Highly regarded manufacturer of unique quality equipment in big demand by radio and television stations, seeks reliable territorial representatives to sell directly to broadcast industry right now. Marketing Manager, 1035 North McCadden Place, Los Angeles 38, Calif.

Radio television jobs. Over 500 stations. All major markets, midwest saturation. Write Walker Employment, 83 South 7th St., Minneapolis 2, Minn.

Announcers

DJ with good mature voice and friendly, enthusiastic approach. Must be able to sell. Good pay for right man. Experience mandatory. Send tape, resume and salary requirements to Box 534D, BROADCASTING.

South Florida 5 kw indie needs dj. Must be fast paced, tight production, experienced in modern radio format operation. $125 week to start. Box 553D, BROADCASTING.

Combo man. $125.00 week to start . . . $140 in 3 months at south Florida station. Heavy on announcing side. Experienced man only. Send full resume to Box 768D, BROADCASTING.

Announcer, experienced adult programming. First class license (no maintenance). Good starting salary and benefits. New England. Box 120E, BROADCASTING.

Experienced family man for staff. Announcer, engineer, sales assistant, copy, play-by-play high school sports? What can you do in small Colorado station? Salary commensurate with ability. Write all, including work references. Box 129E, BROADCASTING.

Top deejay wanted by top 40 eastern station. All replies confidential. Tape with resume. Box 167E, BROADCASTING.

Wanted—For something new in broadcasting, top rated air salesman. Must have quality voice and be able to project dynamic personality in a tight, swinging operation. Send tape and full details to Box 172E, BROADCASTING.

Wanted: Staff announcer for music-news operation. Vacation and insurance benefits. Send tape and particulars to Paul Rahders, KSDN, Aberdeen, South Dakota.

Immediate opening. Staff announcer for 1 kw daytimer. No top 40. Must have experience, good voice, and record that can be checked thoroughly. Send tape, photo, and resume. Radio Station KSIS, Sedalia, Missouri.

Help Wanted—(Cont'd)

Announcers

Maryland independent has immediate opening for experienced staff announcer. Tape, resume, references, WASA, Havre de Grace, Maryland.

Radio announcer who can assist in news variety programming. Send tape, photo, background and salary requirements to Charles Wright, Manager, WBYS Radio, Canton, Illinois. Good opportunity for permanent position for professional man.

Staff announcer wanted. Excellent living conditions. Adult programming. Phone Sam Cannon, WCEM, Cambridge, Maryland, Academy 8-4800.

We're growing stronger! Care to join us? We're top-rated and plan to stay that way. Presently 1000 watts, shortly 5000. Need versatile jockey-newsman. If you're it—we need you now. Must be able to produce pleasant sounding music shows, gather and compile news and deliver newscasts. If you're without sound experience let's not waste each others time. But—if you can qualify and want to make fast-growing New London County your home—we'd welcome hearing from you. Send resume and tapes (which will not be returned) to Tom Phalen, PD, WICH—P.O. Box 551, Norwich, Connecticut.

WICY, Malone, N. Y. needs experienced good-music minded dj immediately.

Immediate opening for staff announcer strong on good music. Good salary and fringe benefits. Send tape, resume to Bill Frink, Program Director, WIMA, Lima, Ohio.

Wanted immediately, announcer with first class license. Excellent working conditions. Excellent pay. WITE, Box 277, Brazil, Indiana.

Straight staff announcer (no dj) ABC-MBS station. Must be able read good straight commercial, operate own board. Some experience necessary. Send tape, picture, resume. WLDB, Atlantic City, N. J.

Experienced midwest announcer for early opening at adult format daytimer. Personal interview required. Apply William Holm, WLPO, LaSalle, Illinois.

Newsman for Boston radio. Aggressive, bright. Great future for right man. Resume, tape to WMEX, Boston 15, Mass.

Radio television jobs. Over 500 stations. All major markets, midwest saturation. Write Walker Employment, 83 South 7th St., Minneapolis 2, Minn.

Technical

Chief engineer for northeast group daytimer. Mechanical as well as electronic experience. Excellent company benefits, security. Starting $85. Box 751D, BROADCASTING.

Chief engineer that's dependable and knows how to maintain equipment, not just a ticket holder. No air work. We have stand by transmitter. Immediate opening. Send full particulars. Box 133E, BROADCASTING.

Chief engineer. Must be good maintenance man familiar with AM and FM repairs. Write Box 903D, BROADCASTING.

Engineer, first ticket. Central Pennsylvania. Experience not required. Box 179E, BROADCASTING.

Help Wanted—(Cont'd)

Technical

Engineer-announcer or engineer for Laconia, New Hampshire. Preferably experienced and must have 1st license. Good pay. Box 203E, BROADCASTING.

Experienced chief engineer AM-FM-multiplex. Strong maintenance. Sober-steady-references. Salary open—Southwest. Medium market. Box 213E, BROADCASTING.

Wanted—First phone with some announcing and sales at 15%, Florida. Phone Avon Park, Florida, Glendale 3-3171.

Engineer-announcer. Do news, install background music receivers; fastest growing city in Kansas. Send tape; resume. Bill Dahlsten, KAFM, Suite 1012, United Bldg., Salinas, Kansas.

Chief engineer wanted for KNCM, Moberly, Missouri. Requirements, a mature, reliable, experienced man who has had chief's responsibilities for a minimum of three years. Average age to be considered will be 35 or over, dependable. We are a 250 watt fulltime loaded with equipment and operate a station which you will be proud to be associated with. A personal interview is necessary and a full background examination will be conducted. Salary is open but is in excess of $100.00 per week. Contact KNCM, General Manager, Moberly, Missouri.

First phone, announcer preferably. KTFI, Twin Falls, Idaho.

Experienced engineer to handle 5 kw daytime AM and 3 kw day and night FM operation. Position open around February 20th. Give full particulars as to education, experience, availability, references, family, salary requirements, etc., in first letter. Mountain Broadcasting Service, Inc., Box 239, Hazard, Kentucky.

Radio television jobs. Over 500 stations. All major markets, midwest saturation. Write Walker Employment, 83 South 7th St., Minneapolis 2, Minn.

Production—Programming, Others

News director for midwest farm station. Accent on local news. Must gather, edit, air with authority. Salary open for right man. Frank Fitzsimonds or Jim Wanke. KABR, Aberdeen, South Dakota.

Newsman. Experienced. Gathering, editing and delivering local news for network affiliate in market of 13,000. Mobile units, city and highway patrol receivers and stringers to assist. Minimum $100.00 to start with increase. Give full information. KNCM, Moberly, Missouri.

Midwest news reporter, writer, capable of directing exciting news organization. Personal interview required. Apply William Holm, WLPO, LaSalle, Illinois.

Help Wanted—(Cont'd)

Production—Programming, Others

Copywriters and program directors: Earn bonus income. Get up to $20 per script for commercials you've written up to $50 for detailed merchandizing plans; up to $35 for station promotions, if accepted. Submit all to: AIRFACE, 8440 Pillsbury So., Minneapolis 20, Minnesota.

RADIO

Situations Wanted—Management

Trouble shooter and/or national sales manager for multiple station operator, radio or tv. Seasoned broadcaster (25 years in radio and tv, 15 in management) with good reputation in management and sales, available on reasonable notice. Replies to Box 211E, BROADCASTING, will be treated in complete confidence.

Commercial manager, medium market, knowledge of all phases, sober, married. Box 170E, BROADCASTING.

Manager/commercial manager: 12 years executive experience. Heavy sales. Mature, civic, family man. $10,000 minimum. Box 835D, BROADCASTING.

Manager available Spring. Mature, with heavy combined management-sales background. Twelve years management. Want complete responsibility. Know all phases. Active in community and media organizations. Highest personal, credit and radio references. Now selling successful 3-year business. Write Box 913D, BROADCASTING.

General manager. Five years experience in radio and tv. In present position as manager almost four years. Spend most time selling. Well versed in money-making promotions. Have made station in highly competitive market into profitable property. Early 30's, college grad, fine family. Know all phases. Box 939D, BROADCASTING.

Top record in management, sales and operations. **Twenty years experience.** Box 943D, BROADCASTING.

Employed manager: Profitable operation grossing $160,000; six radio three tv market. Twelve year successful executive/sales record; established industry sales record and reputation. Desirous of relocation; will hold confidential and appreciate your proposals. Box 127E, BROADCASTING.

Seek management small market. Permanent. Best references. Experienced all phases. Locate anywhere. Reply Box 130E, BROADCASTING.

Excellent broadcasting experience, strong on sales and organization, licensed, educated, family man. Box 169E, BROADCASTING.

Situations Wanted—(Cont'd)

Management

Services and/or investment. Tv sales manager with substantial (13 years) experience in competitive markets offers services, would like to invest. Willing to base compensation on performance. Background will stand searching examination. Box 192E, BROADCASTING.

Manager offers solid radio background of eleven years experience all departments. Emphasis on sales and promotion. Sincere, responsible and aggressive. Finest references. Box 194E, BROADCASTING.

Your station plus my 14 years experience all phases including management and sales management. Imaginative, hard selling all levels. Excellent personal, trade references. Let's get together, confidentially. Box 202E, BROADCASTING.

General manager with 14 years experience. All phases of radio-tv. Former owner-manager. Would prefer small to medium market in Ohio, Indiana, Illinois. Family man, best references with proven record. Might invest. Box 204E, BROADCASTING.

Broadcasting executive with 25 years in radio and tv, 15 in management, seeks permanent position of responsibility with solid, progressive broadcasting organization or service to broadcasters. Replies to Box 212E, BROADCASTING.

Sales

Radio-television sales opening? Broadcast experienced since 1947; mature (36, family); responsible (no alcohol). Superlative references. Box 154E, BROADCASTING.

Announcers

Young dj, announcer, 1½ years experience, married. Presently employed. Very strong commercial, news. Sharp boardwork. Desire midwest, south, east. Box 942D, BROADCASTING.

Experienced, mature, professional attitude, mature radio-tv. Anywhere U.S., medium or larger market. Married, veteran, college graduate. Box 970D, BROADCASTING.

5 years sports and sales success. Midwest's toughest major market. Seeking better, happier opportunity. Excellent billing, play-by-play. Best references. Box 975D, BROADCASTING.

Announcer-dj, experienced, versatile, not a floater. Can operate own board. Available immediately. Box 978D, BROADCASTING.

First phone personality D.J. College and experience. Prefer south Florida. Box 988D, BROADCASTING.

Baseball announcer, first class. Available for coming season. Excellent references. Box 997D, BROADCASTING.

Announcer. First phone. Handle any format. Excellent references. Midwest preferred. Box 101E, BROADCASTING.

Experienced versatile man wants permanent position in progressive station. 11 years all phases radio. Reliable and steady. Currently employed. Box 137E, BROADCASTING.

Young announcer wants summer replacement position. 2 years experience, good ad lib, and own board. Middle west preferred, but will consider all offers. Box 126E, BROADCASTING.

Outstanding, versatile, experienced radio-television announcer-program director-sales. Thoroughly grounded in small station operation. Young, college, married. Relocate anywhere. Stable organization only. Box 136E, BROADCASTING.

Attention top forty! Personality dj desires advancement. Experienced, reliable, versatile. Currently employed. Box 138E, BROADCASTING.

News, sports man, experienced major markets. In reply state pace desired. References, tape. Box 142E, BROADCASTING.

OPPORTUNITIES UNLIMITED

A group of dynamic, independent, major-market radio stations wants your help in developing New Frontiers in modern radio.

Explore your future with us in these areas:

NEWS DIRECTOR

Top educational and Industry background required.

PROGRAM DIRECTOR

There's a bright future here for someone gifted with the Modern Touch.

TWO ACCOUNT EXECS

Take your pick of two top-thirty markets. We want young men with enough experience to know how to make radio produce results for responsible advertisers. Management potential here.

TWO NEWS EDITORS

Solid delivery, able to write and report with sparkle.

TWO DJ's

We prefer the All-American type.

Send full biog and tapes, where indicated, to Box 210E, BROADCASTING.

Situations Wanted—(Cont'd)

Announcers

Announcer experienced. Family man. Sales. Bright sound. Want to settle down. Box 143E, BROADCASTING.

Announcer-DJ, good voice, knowledge of music, versatile, 15 years experience. Available immediately. Box 144E, BROADCASTING.

Young announcer (28) radio-tv. Near college—strong on news—prefer nite spot. Attend day school. Box 146E, BROADCASTING.

Personality country D.J. 10 years experience, can do news. Employed in major market, musician, sober, dependable. Tape references and resume on request. Box 148E, BROADCASTING.

Bright, happy sounding dj with extensive background—PD-announcer-dj in highly regarded top rated metro operations—seeks the right station. Box 151E, BROADCASTING.

Talent and experience in live play-by-play all major sports and recreation; production and all phases of announcing. College graduate, married, three children, 35 years of age. Interested in stability. Tape and additional information on request. Box 155E, BROADCASTING.

DJ/announcer, experienced. Not a floater or prima donna. Box 162E, BROADCASTING.

Quality announcer, 26. Earning $7500. Seeking metropolitan market opportunity. Family. Box 163E, BROADCASTING.

I'm Ready Now! 5 years experience radio-tv, single, dependable. Adjustable delivery. Minimum $85.00. Anywhere U.S.A. Box 166E, BROADCASTING.

Announcer. Available immediately, 2 years announcing, 5 years engineering experience. Desires position in Ohio, Indiana, Kentucky. Veteran, single, 3 years college. Excellent references. Tape, resume and personal interview upon request. Box 168E, BROADCASTING.

Announcer (one year radio) seeks radio-tv operation. Hardworking (28 years old) interested in news job. Box 145E, BROADCASTING.

Young man seeks start in radio. Slight experience, speech training, broadcasting school. Some college, third phone. Box 173E, BROADCASTING.

Medium, small markets: Deejay with 3-years experience seeks "personality" station. No "top-40." Box 174E, BROADCASTING.

Number one Pulse dj—with PD experience. 27, married, veteran. Four years with formula radio. Want modern sound station offering chance for advancement. Box 177E, BROADCASTING.

Sports announcer looking for sports minded station finest of references. Box 181E, BROADCASTING.

Single, 24 year old combo man desires position in upper midwest or southwestern U. S. Employed—tape and resume available—send pertinent details first letter. Box 183E, BROADCASTING.

Attention south, southwest, west. Jock 13 years all phases, 30, family. Now employed, best references. Box 184E, BROADCASTING.

Experienced chief engineer, top rated announcer currently employed seeks advancement. Box 186E, BROADCASTING.

Personality. 5 years radio, two years tv. Well acquainted with all music. Creative, friendly. Different approach to modern "chart" music. Seek medium or large market anywhere. Now employed midwest. Good news delivery. College degree. Married. Specify type music for tape. Box 187E, BROADCASTING.

Married announcer. 7 years major market experience both radio-tv, seeks permanency. Year contract desired. No screamer but good production. All markets considered. Box 188E, BROADCASTING.

Situations Wanted—(Cont'd)

Announcers

Happily married first phone combo man available soon. Experienced in handling own board, news, sportscast commercial production, music directing, etc. Presently employed looking for more lucrative future. Prefer southwest or New York areas. Box 189E, BROADCASTING.

Need ratings? Try an employed swinger with personality plus ideas. Box 191E, BROADCASTING.

Announcer, disc jockey, experienced, fast board, good ad lib, wants to settle, not a drifter. Long Island, PR. 5-0605. Box 195E, BROADCASTING.

Reward—25% of first weeks salary for information to securement of announcing job in midwest for experienced dj. Box 198E, BROADCASTING.

Announcer, recent graduate of top broadcasting school. Single-reliable anywhere. Box 200E, BROADCASTING.

Announcer, disc jockey, little experience but big potential, fast board, good ad lib, proof not promises. Box 196E, BROADCASTING.

College graduate seeking experience. Veteran, single-23. Staff announcing, sports, play-by-play. Will travel anywhere. Salary open. Tape and photo on request. Box 206E, BROADCASTING.

Announcer-first phone. Presently with Rocky Mountain kilowatt. Experienced all phases, college town preferred. Box 208E, BROADCASTING.

Negro dj—Experienced fast moving format. Colorful personality. Available immediately. Box 209E, BROADCASTING.

Announcer-operator, 8 years, adult middle-road format, news director, PD, currently with 1 kw NBC affiliate, married, 33. Donald J. Barry, WIKE, Newport, Vermont.

Staff announcer with first license, negro. Some college. Single. Board, dj, etc. Sol Brown, 5950 N. 16th St., Philadelphia, Penna. Phone: HA 4-6510.

Top rated personality dj, production, promotion genius. Major market "modern" experience, looking for swinger, any market. Salary open. Family. Contact: "D-J", 3140 Aintree Lane, Los Angeles 23.

Announcer-d.j.—interview-'talk show' host. Eight years same station. Prefer late or all-night show. Music: standards and jazz. Jim Dougherty, 103 Middle Road, Muscatine, Iowa.

Available immediately staff announcer-PD; six years experience, some tv; versatile, family man; desire a responsible spot with quality group. Will not rock, but roll well. Contact L. Edwards, Box 6104 Station F, Milwaukee, Wisconsin for interview and live audition.

Broadcasting school grad looking for permanent position. Low, trained voice. Formerly professional singer. Good-sell commercials. Enthusiastic beginner. Norman Everett, 3741 Dukeshire, Royal Oak, Michigan, Liberty 9-4159.

An English voice. Warm, deep, gentle: good music, news, housewives or late night. Tapes can fly away. John Hempenstall, 11 Noel Road, Birmingham, Warwickshire, England.

Announcer-dj—2½ years experienced, mature voice, vet, 26, married, best references. Call Frank Mallard, MA 7-8727, 618 Washington St., Quincy, Florida.

Announcer, 1st phone, limited experience. No maintenance, no car, $80. BE 7-6721 after 5. Walter Piasecki, 2219 N. Parkside, Chicago.

Broadcasting school graduate. Seven months, combo experience, first class ticket. Dependable, light on experience, strong on diligence. Married, 28 years old. Will relocate. Tape, photo, resume, upon request. Rod J. Rodriguez, 1553 North Poinsettia Place, Hollywood 46, California, Hollywood 4-3541.

Situations Wanted—(Cont'd)

Announcers

Top rated news director. Experienced in all phases of radio news. A comprehensive background in gathering, writing and airing. Staff administration, direction of mobile and beat reporters. Editorials, promotion, production. Married. Past four years with aggressive top 40 operations. Star, public radio, currently employed by McLendon. Available February 28. Jon Poston, WAKY, Louisville.

Love radio. Willing to work. Chance more important than salary. News. Personality dj. Tape, resume. A. Tranowski, 6044 S. Knox, Chicago, Ill.

Technical

First phone, employed, old ham, maintenance, 12-8 a.m. transmitter watch only! Permanent, inquiries answered. Box 899D, BROADCASTING.

First phone, 15 years experience, like position in west farm and big game country. Prefer early shift, may help on farm programming or sales. Box 929D, BROADCASTING.

First phone engineer, 4 years experience AM transmitters, married, desire permanent position in N.E. or N.Y.S.. Box 152E, BROADCASTING.

Broadcasting technician, three years radio and television, some maintenance. First phone, technical school background. Money secondary if located in or near mountains between Rockies and Pacific coast. North or south. Box 185E, BROADCASTING.

Chief engineer combo. News and interested in sales. Experienced with good voice. Cresswood 2-1864, Aberdeen, Maryland.

First phone recent electronics school graduate desires training position. Will travel. Write or phone Robert Carolin, 204 Conklin Ave., Syracuse, N. Y. HO 3-0020.

Chief engineer fully qualified all phases high or low power, over 20 years experience. If you want mature ability and knowledge. contact Farrelle, 7605 E. Parkway, Sacramento, California, telephone Garden 1-2026.

Production—Programming, Others

Farm broadcaster, radio-tv, excellent reputation built on steady results. Box 853D, BROADCASTING.

Experienced sports director. 16 years play-by-play basketball, football, baseball. Organize and handle entire sports program. $175.00. Southwest or midwest. Box 139E, BROADCASTING.

Progressive dedicated program director with complete 9 year background in metro markets will develop sound and image in accord with your policy and needs. Served as PD-announcer and personality-DJ in respected top rated stations. Can deliver in all operational phases . . . ready for right offer. Box 150E, BROADCASTING.

Production and programming background. Have worked as announcer (chief cook and bottle washer) to sport director, program director and station manager. Married. Have children. Will travel if salary and opportunity warrants. Box 156E, BROADCASTING.

D-A-Y-E, means I'm Dependable-Ambitious-Young-and-Energetic. Experienced in all phases of radio and tv programming/engineering, 1st Phone. Box 160E, BROADCASTING.

News director in 5-station market seeks advancement. 6 years experience. Outstanding local news from source to sound. Exceptional documentaries. Recipient 6 major awards. East only. College. Family. Box 199E, BROADCASTING

Gal Friday—mike work, copy, traffic, you name it. Excellent references. Ann Charbonneau, Lisbon, North Dakota.

TELEVISION

Help Wanted—Sales

Major midwest market. Unusual opportunity for alert, capable, experienced salesman interested in building for the future. Salary plus commission and car allowance. Leading station in market with solid management and ownership. Excellent working conditions and benefits. Send complete background, picture, references. Box 114E, BROADCASTING.

Local sales position available for right man with CBS station in large midwestern market. Send complete resume and photo in first letter. Box 135E, BROADCASTING.

Announcers

Progressive three-station southwest market needs announcer capable of good commercial delivery. Salary open. Send full resume including audio tape and video tape, if available. Box 165E, BROADCASTING.

Immediate opening experienced on-camera announcer-director. Salary commensurate with ability. Send all pertinent information first letter with picture, resume, film and/or video tape. Personal interview will be required. Contact Program Director, WHTN-TV, Huntington, West Virginia.

Technical

RV studio engineers. Excellent oportunities for men having knowledge of theory and aggressive interest in station operation. Group tv station corporation. Send resume to Box 856D, BROADCASTING.

Experienced transmitter engineer-VHF station midwest. Small market. Have knowledge of micro-wave. Send resume of qualifications to Box 153E, BROADCASTING.

Vacancy for television engineer. Experience desirable, but not absolutely necessary if have radio background and willingness to cooperate and work. Good working conditions. Manager, KSWS-TV, Roswell, New Mexico .

Engineer with tv experience or tv technical school graduate for tv master control operation, video tape recording and maintenance. Chief Engineer, WEDU, 908 South 20th St., Tampa 5, Florida.

TV engineer — Leading station expanding staff has opening for transmitter operator. Actual tv experience not necessary, but must have first class license and ability learn quickly under guidance chief engineer. Efficiency apartment available at radio transmitter for single man. WSAV-TV, Savannah, Georgia.

Help Wanted—(Cont'd)

Production-Programming, Others

Television director. Experienced television director for educational station. College background with production ability in commercial and educational television desired Immediate opportunity. Contact: H. E. Barg, 1015 North Sixth Street, Milwaukee 3, Wisconsin.

Television writer. Writer with radio or television experience for immediate full-time continuity-traffic position with educational television station. Contact: H. E. Barg, 1015 North Sixth Street, Milwaukee 3, Wisconsin.

TELEVISION

Situations Wanted—Management

Management—10 years varied, thorough tv-public relations experience (producer-director-film director). Family man. Box 140E, BROADCASTING.

Commercial management, local and regional sales experience, college degrees, married. Box 171E, BROADCASTING.

Announcers

Television announcer. Long experience, seeks prosperous market anywhere. Box 141E, BROADCASTING.

Experienced tv staff man seeks opportunity progressive news departments. Box 193E, BROADCASTING.

Top flight tv announcer wants metropolitan market. Minimum $8500. Write for tape and sof. Daniels, 12007 Markham Rd., Independence, Missouri.

Technical

Young married vet. Experienced. 1st phone. Available immediately. Box 979D, BROADCASTING.

Maintenance and control room operations, first phone, some tv transmitter experience. Good educational and experience background. Box 132E, BROADCASTING.

Competent studio operations interns completing comprehensive technical and production training seeking employment. Contact Intern Supervisor, WTHS-TV, Miami.

Production-Programming, Others

Position in radio or tv news or position in educational tv. BA and MA degrees. Good newspaper, radio, tv background. Sober. Single. Want to relocate by June 1. Box 863D, BROADCASTING.

Situations Wanted—(Cont'd)

Production—Programming, Others

Chief producer-director, medium market, seeks advancement. Available immediately. Five years commercial and educational television and radio experience. Married, son, military obligation completed. B.S. degree in radio-television. Creative and industrious with amiable disposition. Top references. Program service organizations and educational television also considered. Salary second to opportunity. Box 992D, BROADCASTING.

Program director-producer-announcer. Strong on cost-control, sales orientated programming, personnel training. Seeks position leading to station management. Box 107E, BROADCASTING.

Experienced newsman who can report, write, and deliver news on the air. Leaving military service next month. Write Box 147E, BROADCASTING.

Program manager, production chief, newsman. 12 years experience includes university teaching, radio-tv announcing, tv production-direction, radio-tv program management. Major market experience. Best references. Box 178E, BROADCASTING.

Desire position as production manager or program director. Experience includes: 5 years producer-director, 6 months lighting director, 3 years technical director. Experienced in all phases of production and programming. Master's degree in telecommunications. 1st class license. Box 180E, BROADCASTING.

Tv news man to gather, film, write, deliver. Presently medium market tv news director, 14 years news, play-by-play sports, special events. Rated high in appearance and delivery. Mature, married, reliable, ambitious. Best of references. Complete details, sound film, reason for leaving, on request. Write Box 190E, BROADCASTING.

TV newsman, 30, B.S. journalism, experienced all phases. Resume on request. Box 201E, BROADCASTING.

FOR SALE

Equipment

Complete 12 KW G.E. TT-25A transmitter. Does not include harmonic filter or filterplexer. This transmitter is presently operating and is in very good condition, and will be available upon very short notice. Box 712D, BROADCASTING.

2-Ampex VR-1010 color conversion kits mounted in short racks. 1-Ampex color standard. All in excellent condition. Will sell for ½ of original price. Contact Al Hillstrom, KOOL Radio-Television, Inc., 511 West Adams St., Phoenix, Arizona.

200 foot guyed R.E.C. tower. Tubular steel, uniform cross section. No insulator, otherwise in excellent condition. Complete with guys. Make offer over $800, or swap for FM equipment. Tower may be seen in Marin County, KTIM, San Rafael, California.

Two used Eicor tape recorders in operating condition. $75.00 for both plus transportation charges. WASA, Harve de Grace, Maryland.

Isoformer—Andrew type 2015 16 kw list price $350. Will sacrifice at $230. Never uncrated. Call collect Charles Blohm, WDOE, Dunkirk, New York.

Presto model 6N disc recorder chassis, complete with two feedscrews, 1D cutting head. Excellent condition. WKCT, Bowling Green, Kentucky.

Model Y-4 Presto disc recorder. New price, $775.00 for best cash offer. WMIK, Middlesboro, Kentucky.

RCA 5DX transmitter with tubes and spare parts $5500. F.O.B. Good condition. Late proof of performance available. Also have 398' self supporting Truscon tower, make offer. Keith Ketcham, WOI, Ames, Iowa.

TAPE DUPLICATING

Let us make duplicate copies of your magnetic tape recordings.

Fine quality AMPEX duplicators used.

Can furnish tape at savings, also package handle, and ship copies for you.

Sample Price: (in quantities of 100)

1200' reel, duplicate only ..... $ .50

1200' reel, duplicate & furnish tape $2.27

For other prices write:

TAPE RECORDED PUBLICATIONS

Box 27

Opelika, Alabama

FOR SALE

Equipment—(Cont'd)

Complete, brand new, uncrated, for FM station 1000 B transmitter including monitor, remote control and automation. Priced for immediate sale. Contact: Walter Caldwell, 408 Amarillo Bldg., Amarillo, Texas. Ph: DR 4-0107.

Five portable turntable consoles utilizing 524 Fairchild turntables—some with two Gray pickups. Located in Hollywood. Call A. H. Carlson, Cumberland 3-6111, x 6170, or write P.O. Box 296, Azusa, California.

Will buy or sell broadcasting equipment. Guarantee Radio & Broadcasting Supply Co., 1314 Iturbide St., Laredo, Texas.

TV video monitors. Metal cabinets, rack, portable remote kine, educational, broadcast, starting at $199.00. 50 different models, 8" thru 24". Miratel, Inc., 1st St. S.E. & Richardson, New Brighton, St. Paul 12, Minnesota.

Dehydrators, automatic reactivation, silica gel, thermal control ⅓ HP motor, dry air at controlled pressure. Complete with gauges, manifold etc. New-unused. $300.00 complete, FOB. Sierra Western Electric Cable Company, 1401 Middle Harbor Road, Oakland 20, California.

36-AM-FM towers. Uniform cross section guyed type. Heights 100′ to 360′. Phone RE 2-9350, U.S. Tower, 249 Bartow Lane, Petersburg, Va.

WANTED TO BUY

Stations

Career broadcaster, seeking to upgrade, will pay fair market price for metropolitan radio station billing $300,000.00 upward. Also wanted: medium VHF-TV station. Replies treated strictly confidential. Box 955D, BROADCASTING.

Midwestern company interested in local or regional AM. Will lease, lease with option, or buy the right station. Will consider any size market, any area of U.S. mainland with potential. Reply Box 128E, BROADCASTING.

Equipment

1—RCA type WR39 or WR89 television calibrator. Box 131E, BROADCASTING.

Used hot press. State make, model, condition and price. Box 149E, BROADCASTING.

Wanted: Used FM frequency modulation monitor in good condition. Box 176E, BROADCASTING.

Wanted: Station in west (up to ten thousand down) or CP. Box 182E, BROADCASTING.

Highly successful radio owner-manager multi-market operator, sold last month, seeking new connection, buy radio station with good potential, or negative control with management, or management contract on right set-up. Highest character, experience and financial references. Send details. I'll visit you. Box 197E, BROADCASTING.

Bluebird records of Vaughn Monroe—Please submit list and price to Box 207E, BROADCASTING.

Two tower phasing equipment and monitor; field intensity meter; accessory equipment. Box 503, Carthage, Missouri.

Multiplex receivers. State make, model, age, condition and price. WMDE, Greensboro, North Carolina.

Ampex Alto fonic 450 H eight hour tape reproducer 3¾" per second and one Gates Stalevel for background music system. Advise condition and price. WWNS, Statesboro, Georgia.

INSTRUCTIONS

FCC first phone license preparation by correspondence or in resident classes Grantham Schools are located in Hollywood, Seattle, Kansas City and Washington. Write for our free 40-page brochure. Grantham School of Electronics, 3123 Gillham Road, Kansas City 9, Missouri.

Announcing, programming, etc. Twelve week intensive, practical training. Brand new console, turntables, and the works. Elkins School of Broadcasting, 2603 Inwood Road, Dallas 35, Texas.

Since 1946. The original course for FCC 1st phone license, 5 to 6 weeks. Reservations required. Enrolling now for classes starting March 1. April 26, June 21, August 30, October 25. For information, references and reservations write William B. Ogden Radio Operation Engineering School, 1150 West Olive Avenue, Burbank, California. "Authorized by the California Superintendent of Public Instruction to issue Diplomas upon completion of Radio Operational Engineering course."

FCC first phone license in six weeks. Guaranteed instruction by master teacher. G.I. approved. Request brochure. Elkins Radio License School, 2603 Inwood Road, Dallas, Texas.

FCC license six-week resident class. Guaranteed instruction. New classes every seven weeks. Pathfinder, 5504 Hollywood Blvd., Hollywood.

Be prepared. First phone in 6 weeks. Guaranteed instruction. Elkins Radio License School of Atlanta, 1139 Spring St., N.W., Atlanta, Georgia.

Elkins Radio License School of Chicago. Now serving the mid-west. Quality instruction at its best. 14 East Jackson St., Chicago 4, Ill.

MISCELLANEOUS

All broadcast employees: wallet press card! Identification . . . emergencies . . . remotes . . . Name station lettering; plastic laminated! $2.95. Pat Adams, Box 657D, BROADCASTING.

Comedy for deejays!—"Deejay Manual," a complete gagfile containing bits, adlibs, gimmix, letters, patter, etc. $5.00—Show-Biz Comedy Service (Dept. DJ-4), 65 Parkway Court, Brooklyn 35, N. Y.

Call letter items—Lapel buttons, mike plates, studio banners, car tags, bumper strips, etc. Bro-Tel, Box 592, Huntsville, Alabama.

GVA will produce your customized station breaks, comedy bits and lively jingles from $6.50 per spot. Write for demo. GVA, 54 Alvarado, San Francisco.

RADIO

Help Wanted—Management

SALES EXECUTIVES WANTED

Community Club Awards prestige Radio-TV promotion realigning territories. Openings "Ohio-Kentucky," "Missouri-Arkansas-Kansas," "Inter-Mountain areas," and "West Coast." Full-time travel, home weekends. Training New York Office. $200 week advance 90 day trial. $7,500 salary plus commission thereafter. $25,000+ potential. Major medical, other benefits. Salesmanship, showmanship, poise, personality, good appearance a necessity. Preference applicants CCA station experience. Detailed resume, pix first letter. Box 537, Westport, Conn.

Help Wanted—(Cont'd)

Production—Programming, Others

WE WANT

NEWS DIRECTOR: gather, edit, air news

ANNOUNCER: sincere seller—not screamer

ENGINEER: strong on maintenance, light board trick

WE OFFER

MONEY: young management that believes radio is fun, stable, friendly market in jr. college town with Rocky Mountain climate . . . salary requirements and resume to,

Box 158E, BROADCASTING

RADIO TRAFFIC MANAGER

Unusual opening for a person with several years experience in radio traffic. This position is with a leading Midwest 50,000 watt station. An outstanding opportunity for a well qualified seasoned person. Excellent salary and other benefits. Apply by letter and include photo, resume and salary requirements. All replies will be held in strictest confidence.

Box 205E, BROADCASTING

RADIO

Situations Wanted—Management

10 YEARS PROGRAMMING— SALES MANAGER

Ten years programming and sales management experience at WOOD & WOOD-TV, Grand Rapids, Michigan. Excellent background in all operating phases of radio and tv. Top-rated public speaker. Outstanding history of participation in civic affairs. Most interested in the job with the greatest challenge. Will consider investment. References (which include present employer) and brochure available on request. Frank Sibson, 1110 Breton Rd. SE, Grand Rapids 6, Michigan. Phone GL 2-6729.

Announcers

RADIO & TV PRO

Major market disc jockey available immediately for personality spot with big potential. Versatile performer. Can double on news. Tight, fast production. Mid 30's. College. Family. 13 years experience. Tape, resume, picture, on request. Desire personal interview. Write immediately.

Box 922D, BROADCASTING

WE HAVE NEW D.J.'s

All sizes, all colors, all ages, all sexes. And all willing to work—eager to please. No prima donnas. Costs you nothing to get their tapes. Tell us what you want. Placement Dept., J. B. Johnson School, 930 F St., N.W., Washington 4, D. C.

TELEVISION

Help Wanted—Technical

TV TECHNICIANS

Large midwest station in major market needs qualified, experienced technicians, capable of operating and maintaining latest black and white and color equipment. Permanent positions. Send detailed experience record and references to:

Box 121E, BROADCASTING

SALES ENGINEERING

MAJOR ESTABLISHED ELECTRONIC MANUFACTURING COMPANY HAS IMMEDIATE OPENING FOR MANAGER, TELEVISION EQUIPMENT SALES. MUST HAVE ELECTRONIC BACKGROUND AND SHOULD HAVE COLLEGE DEGREE. EXTENSIVE EXPERIENCE IN THIS FIELD WILL BE CONSIDERED IF YOU HAVE AT LEAST TWO YEARS OF COLLEGE TRAINING. EXPERIENCE IN ELECTRONIC SALES, MANUFACTURING, OR BROADCASTING HELPFUL. IF YOU WANT TO ENJOY THE BENEFITS OF WORKING WITH ONE OF THE TOP ELECTRONICS SALES ORGANIZATIONS IN THE NATION MAIL COMPLETE RESUME. SALARY REQUIREMENTS AND PHOTO. ALL REPLIES CONFIDENTIAL. BOX 157E, BROADCASTING.

TELEVISION ENGINEERS

Qualified engineers are needed for Video Tape Recording, Camera Control Operation, and Color Equipment Maintenance. Research and Development Department available for outstanding engineers. Minimum of one year's experience or two years of college and first class license required Salary based on individual qualifications. Write or call Durwood H. Neuse, Engineering Supervisor, WRAL-TV, Raleigh, N. C.

Help Wanted—(Cont'd)

Production—Programming, Others

WANT TO LIVE IN COLORADO? EXPERIENCED NEWS DIRECTOR

For Denver's leading TV station. . . . MUST have heavy news experience in writing, editing and airing own newscasts. . . . MUST have good commercial delivery and know how to *dig* for a story.

Resume and audition VTR or SOF to:

Mann Reed
Program Director
KBTV—Channel 9
1089 Bannock Street
Denver, Colorado

FOR SALE

Equipment

RADIO REMOTE CONTROL SYSTEM

Model RRC-10

Complete system featuring 950 mc STL for conveying main channel, mx channel, and control signals for FM transmitters. Telemetering included. Control units can be adapted to your existing STL. Write for information.

MOSELEY ASSOCIATES
P.O. Box 3192 Santa Barbara, Calif.

INSTRUCTIONS

NEED PERSONNEL?

Someone for camera, floor, film, continuity, directing or sales? We have graduates who can handle the job. With 3 schools to serve you — and graduates throughout the nation, you'll find our services as close as your telephone.

NORTHWEST SCHOOLS

1221 N.W. 21st Ave., Portland, Oreg.
737 N. Michigan Ave., Chicago, Ill.
6362 Hollywood Blvd., Hollywood, Cal.

EMPLOYMENT SERVICE

JOBS IN RADIO & TV THROUGHOUT THE SOUTHEAST

Talent scouts for the station you're looking for — free registration — confidential service. Immediate job openings for—

Announcer-Engineers
Engineer-Salesmen
Announcers-Newsmen—DJ.'s

PROFESSIONAL PLACEMENT
458 Peachtree Arcade, Atlanta, Ga.

STATIONS FOR SALE

IN COLORADO
250 Watt Full Time
$75,000 29% Down
Box 161E, BROADCASTING

Calif	single	fulltime	$150M	terms
Va	single	daytimer	80M	25dn
Iowa	single	fulltime	82M	cash
Texas	single	250w	28M	8dn
Pa	small	daytimer	100M	15dn
Calif	medium	fulltime	82M	30dn
Fla	metro	daytimer	165M	20dn
Va	metro	regional	215M	29%
Midwest	metro	daytimer	200M	terms
Midwest	capitol	daytimer	90M	29%
South	major	fulltime	315M	terms

And Others

CHAPMAN COMPANY
1182 W. Peachtree St., Atlanta 9, Ga.

Texas semi-major regional $200,000 29%—Texas single regional $63,000—Texas single fulltime $52,650 29% 10 yrs.—Texas single fulltime $100,000 29%—Texas single regional $47,500 25%—Texas fulltime single $160,000 29%—Arkansas fulltime single $65,000 for 80%—Southern major regional fulltime $350,000—Southern single day $45,000 $7,250 down—Southern single fulltime $50,000 $10,000 down—Southern major regional day $150,000 29%—Southern major regional day $140,000 29%—West Coast fulltime regional $365,000 29%—Florida single regional $50,000 $9,000 down—Florida major day $120,000—Florida semi-major 5kw $225,000—Florida semi-major regional fulltime $230,000 29% Florida semi-major regional $265,000 29%—Florida single day $35,000 cash—Louisiana major day $97,500 29% down—Others! PATT McDONALD CO., BOX 9266, AUSTIN 17, TEXAS. GL. 3-8080.

STATIONS FOR SALE

NORTH WEST CENTRAL. Daytimer. Profitable. Absentee owned. Did $70,000 in 1960. Asking $90,000 with good terms.

PACIFIC NORTHWEST. Daytimer. Gross $40,000. Good profit. Ideal man and wife. Asking $75,000 including real estate, car and other assets. Good terms.

JACK L. STOLL & ASSOCS.
Suite 600-601
6381 Hollywood Blvd.
Los Angeles 28, Calif.
HO. 4-7279

Continued from page 150

in New Bedford, Mass., tv ch. 6 proceeding. Action Feb. 6.

■ On request of Gordon Bcstg. of San Francisco Inc. (KQBY), San Francisco, Calif., and without objection by other parties, continued further prehearing conference from Feb. 7 to Feb. 21 in proceeding on its am application and that of Robert L. Lippert, Fresno, Calif. Action Feb. 7.

■ Scheduled further hearing in group II-A for Feb. 23 in proceeding on am applications of Mid-America Broadcasting System Inc., Highland Park, Ill., et al. (Group II-A applicants are North Suburban Radio Inc., Highland Park, et al.). Action Feb. 14.

■ Granted motion by Coastal Bcstg. Co. (WLAT), Conway, S. C., and continued Feb. 14 hearing to March 10 in proceeding on its am application. Action Feb. 13.

■ Hearings in proceeding on application of AT&T charges, classifications, regulations and practices for and in connection with channels for data transmission having been completed, certified record to commission, without recommended or initial decision, in accordance with commission's order of designation released Sept. 30, 1957. Action Feb. 14.

■ On own motion, scheduled prehearing conference for Feb. 21 in Columbia, S. C., tv ch. 25 proceeding. Action Feb. 6.

■ Granted petition by Dixie Radio Inc., and continued, among other procedural dates, hearing from Feb. 23 to March 9 in proceeding on its application and that of Harry Llewellyn Bowyer Jr., for new am stations in Brunswick, Ga. Action Feb. 6.

By Hearing Examiner Jay A. Kyle

■ Pursuant to agreements reached at Feb. 6 prehearing conference, scheduled certain procedural dates and continued Feb. 20 hearing to March 20 in proceeding on application of WACO Bcstg. Corp. (WACO-FM), Waco, Tex. Action Feb. 6.

By Hearing Examiner Thomas H. Donahue

■ Continued to date to be determined at prehearing conference to be held on Feb. 16 hearing scheduled for that date in proceeding on am applications of The "Jet" Bcstg. Co. Inc. (WJET), Erie, Pa., et al. Action Feb. 6.

By Hearing Examiner Basil P. Cooper

■ With consent of counsel, continued Feb. 3 hearing to Feb. 7 in proceeding on am applications of Franklin Bcstg. Co. Inc. (KMAR), Winnsboro, La., et al. Action Feb. 3.

■ Pursuant to agreements reached at Feb. 7 prehearing conference, continued Feb. 13 hearing to April 4 in proceeding on am applications of Franklin Bcstg. Co. Inc. (KMAR), Winnsboro, La., et al. Action Feb. 7.

By Hearing Examiner Walther W. Guenther

■ Granted request by Radio Carmichael, Sacramento, Calif., and extended from Feb. 16 to Feb. 27 date for exchange of its exhibits on condition that Broadcast Bureau counsel be offered reasonable opportunity to determine after receipt of exhibits whether he desires production of any witnesses in proceeding on its am application, et al. Action Feb. 13.

■ Granted petition by KGFF Bcstg. Co. Inc. (KGFF), Shawnee, Okla., for leave to amend its am application to reflect authorized change in tower height to 177 ft. Action Feb. 8.

■ On own motion, scheduled further prehearing conference for Feb. 13 and continued March 1 further prehearing conference to date to be fixed at Feb. 13 prehearing conference in proceeding on applications of The Walmac Co. for renewal of licenses of stations KMAC and KISS (FM), San Antonio, Tex. Action Feb. 9.

■ Granted petition by Broadcast Bureau and extended from Feb. 6 to Feb. 10 time to file proposed findings in proceeding on applications of Washington State Univ. for renewal of license of station KWSC (& Aux.) and for mod. of license of KWSC Pullman, Wash., and The First Presbyterian Church of Seattle, Wash. for renewal of license of station KTW. Action Feb. 7.

■ Granted petition by Central Wisconsin Television Inc., and extended from Feb. 1 to March 1 time to exchange exhibits and continued Feb. 23 hearing to March 17 in proceeding on its application for new tv station to operate on ch. 9 in Wausau, Wis. Action Feb. 6.

By Hearing Examiner David I. Kraushaar

■ Granted joint petition by applicants and continued pending further order hearing and all other proceedings before hearing examiner in proceeding on am applications of WSTV Inc. (WBOY), Clarksburg, W. Va., and Community Radio Inc., Spencer, W. Va. Action Feb. 14.

■ Scheduled further hearing for March 2, limited to matter of financial qualifications of Rodio Radio, Hammonton, N. J. Action Feb. 9.

■ Issued order following prehearing conference in proceeding on applications of American Colonial Bcstg. Corp. (WKBM-TV), Caguas, and (WSUR-TV), Ponce, both Puerto Rico; upon request by applicant-permittee and protestant and with the consent of Broadcast Bureau, continued Feb. 28 hearing to March 14, as scheduled procedural dates. Action Feb. 10.

■ Denied petition by Frederick County Bcstrs. requesting that certain amendment and accompanying petition for leave to amend its application for am facilities in Winchester, Va., filed on Jan. 9, be accepted conditionally, pending outcome of petition for review which petitioner asserts it intended to file, of examiner's ruling denying the petition for leave to amend and rejecting amendment. Action Feb. 6.

By Hearing Examiner Annie Neal Huntting

■ Dismissed as moot petition by Franklin Bcstg. Co., for continuance of hearing and postponement of various procedural dates in proceeding on am application of Northwest Bcstg. Co. (KVFD), Fort Dodge, Iowa. Action Feb. 14.

■ Granted motion by Hudson Bcstg. Corp. (WCMB), Harrisburg, Pa., to substitute it as party respondent for Rossmoyne Corp., previous licensee of station WCMB, in consolidated am proceeding. Action Feb. 10.

■ Granted petition by Opelika-Auburn Bcstg. Co. (WJHO), Opelika, Ala., for leave to amend its am application to show change in name of licensee-applicant partnership. Action Feb. 9.

By Hearing Examiner Charles J. Frederick

■ Continued Feb. 15 hearing to April 5 at place to be later designated; hearing had been scheduled to commence in Bismarck, N. D., in matter of revocation of license of Mandan Radio Assoc. for KBOM, Bismarck-Mandan, N. D. Action Feb. 8.

■ Granted petition by Willamette-Land Television Inc., and extended, among other procedural dates, hearing from Feb. 14 to March 28 in Salem, Ore., tv ch. 3 proceeding. Action Feb. 6.

By Hearing Examiner Millard F. French

■ Upon oral motion of WKGN Inc. (WKGN), Knoxville, Tenn., and with consent of other parties in am proceeding, continued date for exchange of exhibits from Feb. 16 to March 16, further prehearing conference from March 9 to April 10 and hearing from March 28 to April 28. Action Feb. 13.

By Hearing Examiner Forest L. McClenning

■ On own motion, scheduled further prehearing conference for March 9 in proceeding on applications of Gila Bcstg. Co. for renewal of licenses of stations KCKY Coolidge, KCLF Clifton, KGLU Safford, KVNC Winslow, KZOW Globe and KWJB-FM Globe, all Arizona. Action Feb. 10.

SUMMARY OF COMMERCIAL BROADCASTING

Compiled by BROADCASTING Feb. 16

	ON AIR Lic.	Cps.	CP Not on air	TOTAL APPLICATIONS For new stations
AM	3,524	32	127	803
FM	771	70	188	120
TV	478	21	81	99

OPERATING TELEVISION STATIONS

Compiled by BROADCASTING Feb. 16

	VHF	UHF	TV
Commercial	455	78	533
Non-commercial	38	16	54

COMMERCIAL STATION BOXSCORE

Compiled by FCC Dec. 31

	AM	FM	TV
Licensed (all on air)	3,514	755	478[1]
CPs on air (new stations)	33	66	17[2]
Cps not on air (new stations)	120	197	84
Total authorized stations	3,667	1018	634
Applications for new stations (not in hearing)	612	72	30
Applications for new stations (in hearing)	179	30	64
Total applications for new stations	791	102	94
Applications for major changes (not in hearing)	545	46	33
Applications for major changes (in hearing)	275	4	19
Total applications for major changes	820	50	52
Licenses deleted	0	0	0
Cps deleted	0	1	28

[1] There are, in addition, nine tv stations which are no longer on the air, but retain their licenses.

[2] There are, in addition, 35 tv cp-holders which were on the air at one time but are no longer in operation.

Rulemakings

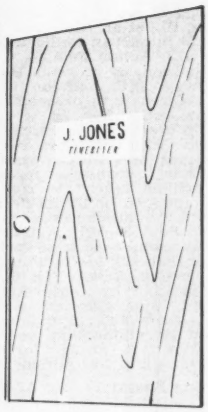
■ By report and order, commission finalized rule making in Docket 13610 designed to bring uhf television service in Harrisburg, Pa., on more competitive basis and to be of convenience to public by having its reception on channels located close together, effective March 17. Accordingly, it deleted ch. 55 and ch. 71 from Harrisburg and assigned ch. 21 and ch. 33 to that city; deleted ch. 21 from Lancaster and substituted ch. 55 there; deleted ch. 33 from Reading with no channel replacement; deleted commercial ch. 18 from Baltimore and added ch. *66 for educational use there; shifted educational reservations from ch. *48 to ch. *69 in State College, Pa., and from ch. *24 to ch. *66 in Baltimore and made ch. 24 commercial there; substituted ch. 26 for ch. 36 in Williamsport, Pa., ch. 48 for ch. 40 in Dover, Del., ch. 40 for ch. 48 in Wildwood, N J., and ch. 60 for ch. 26 in Shinglehouse, Pa.

At the same time, it modified following outstanding authorizations: WHP Inc., to specify operation of WHP-TV on ch. 21 instead of ch. 55 in Harrisburg; Hudson Bcstg. Corp. to operate WDTV (TV) (now off air) on ch. 33 instead of ch. 71 in Harrisburg; United Bcstg. Corp. of Eastern Maryland Inc., to operate WTLF (TV) on ch. 24 instead of ch. 18 in Baltimore, Md., and WGAL Inc., to specify operation of WRAK-TV on ch. 26 instead of ch. 36 in Williamsport; conditions. It dismissed order to Peoples Bcstg. Co. to show cause why cp of WLAN-TV should not be modified to specify ch. 33 or ch. 55 instead of ch. 21 in Lancaster. Ann. Feb. 10.

KVLS (TV) Flagstaff, Ariz.—Requests allocation of ch. 4 to Flagstaff by substituting it for present ch. 13; further requests FCC issue order modifying its outstanding cp to specify operation on ch. 4. Ann. Feb. 10.

How successful TV stations handle unsold time...

7 steps that increase the effectiveness of TV station time salesmen



STEP 1 **ARB LOCAL MARKET REPORTS**—This industry standard is a basic ingredient in any station's sales effort. As a complete quarter-hour measure of television audience by both metro and total area, this report provides each and every station in the country with data that is recognized throughout the industry as the ultimate in accuracy, reliability and believability.

STEP 2 **ARB 1960 COVERAGE STUDY** (with Totals Updated to November 1960)—Station coverage strength in areas of importance to your marketing program is essential . . . and ARB's full county-by-county report documents your station story. Updated station totals based on November 1960 survey results are also available for stations where changes have occurred since the basic study was made.

STEP 3 **SPECIAL TABULATIONS**—Demonstrating to a timebuyer how the cumulative audience for your spot package ranks with the "Gunsmokes" and "Wagon Trains" makes extraordinary sales (dollars and) sense. Dozens of other specially tailored ARB tabulations can have equally effective results for your specific needs.

STEP 4 **OVERNIGHT COINCIDENTAL REPORTS**—New program or new time period availabilities occurring between ARB market reports receive quick audience documentation with a special ARB Telephone Survey. Results are available overnight . . . in time to whisk them off to the timebuyer's office for a "proof of performance" sales presentation.

STEP 5 **SPECIAL SURVEYS**—Studies of your picture quality in competitive fringe areas . . . analysis of farm audience delivered . . . or a report on audience reaction to your news programming are but a few of the special areas where your efforts to inform the buyer will turn the trick in your favor.

STEP 6 **ARB TV-NATIONALS**—This complete and qualitative report on the audience to all network programs will greatly aid the local network affiliate in selling surrounding time spots to the "specific audience" conscious buyer. A wealth of detailed information in the TV-National complements the ARB Local Market Report, especially in sales presentations.

STEP 7 **MULTI-CITY ARBITRON**—Local network affiliates who receive this report daily are kept up to date by this competitive program index. Fast rising new programs are spotted immediately, and local spot adjacencies are sold just as quickly when such evidence is presented to the buyer.

The next step should be taken in the direction of your telephone to contact your ARB representative. And, may we remind buyers that all these steps will work equally well for you in evaluating your present or planned TV campaign.

AMERICAN RESEARCH BUREAU, INC.

WASHINGTON	*4320 Ammendale Road, Beltsville, Md., WE 5-2600*
NEW YORK	*1 Rockefeller Plaza, New York 20, N.Y., JU 6-7733*
CHICAGO	*1907 Tribune Tower, Chicago 11, Ill., SU 7-3388*
LOS ANGELES	*2460 W. Whittier Blvd., Montebello, Calif., RA 3-8536*

OUR RESPECTS to Bernard Gilbert Hoberman, vp, gen. mgr., KABC Los Angeles

It took him 20 years to get back to the West Coast

Last May, Ben Hoberman became general manager of KABC Los Angeles, ABC-owned radio station. On Aug. 1, KABC inaugurated a new program format which turned its back on the music-and-news pattern predominant in the L.A. market in favor of a conversational format. Ratings improved and, more importantly, billings for the final five months of 1960 were up 12% over the same period of 1959. Early in January, Mr. Hoberman was made a vice president of ABC.

That capsule success story, while covering only a few months of the history of Bernard Gilbert Hoberman, epitomizes his career in broadcasting, which is to say, his life. For from the age of 10, Ben has known that the world of broadcasting was the only one for him. In high school in his native Chisholm, Minn., his chief extra-curricular activities were dramatics and public speaking. The former got him no further than parts in school plays, but his oratorical talents made him Minnesota champion in the National Forensic League competition two years running. In 1939, the NFL national finals took him to California for the first time. "I spent many moments during the next 20 years trying to figure a way to get back," he said last week.

On-the-Job Education ▪ Ben got his start in radio as an announcer-salesman at WMFG Hibbing, Minn. (not far from Chisholm and about twice as large). "I began hanging around the station in 1940," he recalled, "and in 1941 they put me on the payroll." He was 18 at the time (for the record, his birth date is July 21, 1922). The job at WMFG forced him to make a difficult decision. On graduation from Chisholm High, he'd been offered scholarships at Northwestern and Drake. "If they'd had courses in radio as they do today there'd have been no problem," Ben commented. "But they didn't. So after some earnest soul-searching I decided that since radio was going to be my career I'd stay where I was and get my education on the job."

But World War II came along and in November 1942 Ben enlisted as a private in the Army. Far from interrupting his career in radio, military service brought him a chance for experience far beyond what he had left behind. Assigned to the Armed Forces Network, Ben worked at AFN headquarters in London until late in 1944, when he was sent to Paris to put AFN's first continental station on the air. Next, he had charge of a mobile station that traveled with the First Army until the end of the war in Europe. En route, Ben received a field commission and became a lieutenant. After VE Day, he moved to Munich to build an AFN station there. This was the world's most powerful station, with two 100 kw transmitters, one in Munich, the other in Stuttgart, linked to get its programs on the air.

Wartime Troubles ▪ On June 10, 1945, at 5:55 a.m., the new station began operations with this sign-on announcement: "This is the Armed Forces Radio Network, Seventh Army, Munich." One listener, Gen. George S. Patton Jr., shaving as he listened, cut himself, swore and threatened to court-martial the announcer (Maj. Robert M. Light, now president of the Southern California Broadcasters Assn. of which Ben is an active member) and everyone else connected with the operation for not knowing that the previous night Gen. Patton's Third Army had replaced the Seventh in the area.

Less than two months later, Ben, officer of the day, decided to try to find out how much truth there was in the persistent rumors that the war with Japan was about to end. He picked up the phone and talked to a Japanese military attache in Berne, Switzerland, who, between sobs, said he had been in contact with Tokyo and it was indeed true that the war was over. Ben passed the news to headquarters in London, which informed the rest of the world, and sat back, proud of a job well done. But instead of praise he was told (jokingly) that in contacting the enemy on his own authority he'd violated a basic rule of conduct and was sure to be courtmartialed.

Peacetime Pays off ▪ But again he was lucky and for several months more he stayed in Munich. He then returned to Paris to head the entire French AFN network of 12-15 stations, to which the British operation was added.

KABC's Hoberman
Aggressiveness pays off

The end-of-the-war incident had more lasting effects, however. Lt. Col. John S. Hayes, then head of all broadcasting to American troops in Europe (now president of the *Washington Post* Broadcasting Div.), told the story to a group of broadcasters making an inspection tour of the European Theatre. One of them, Harry Wilder, was so impressed by Ben's alert aggressiveness that he offered him a job when he got out of service. And so, in 1946, Ben became assistant general manager of WELI New Haven, Conn.

Another member of the broadcasters' party was Morris Novik. At his instigation in 1948, Ben and his bride, Jacklyn Ann Kanter of Duluth, moved to Detroit. Here Ben put WDET (FM) on the air for the United Auto Workers, which Mr. Novik served as radio consultant. Ben stayed on as general manager for two years. "We won several awards but very few advertising contracts," he remembers.

Into Tv and Back ▪ So, in 1950, Ben left WDET, and radio to become Detroit's first full-time tv salesman, for WXYZ-TV. In the next eight years he picked up a number of competitors but he also picked up enough business for WXYZ-TV to make a very comfortable living for the Hoberman family, which by now included three youngsters. "I'd probably still be there," Ben observed, "if Jim Riddell, who hired me, hadn't gone to New York as executive vice president of ABC. He persuaded me to go there too as manager of WABC. Then he moved west and I reminded him that I wanted to get out there. So last spring when the KABC job opened up, he asked me if I wanted it and here I am."

Ben, Jacklyn, Tommy (10), David (8) and Joan (6) now make their home in Brentwood, about a half-hour's drive from Ben's office. "The first thing I did was to build a pool. Swimming in it is my main exercise," he said. "That, and an occasional game of golf are all I have time for." Reading, mostly material pertaining to his business, takes up many evening hours. Aside from SCBA, Ben's only memberships are in the Hollywood Advertising Club and the Radio & Television Executives Society of New York.

Proud of KABC's record in 1960, prouder still that in the first three *weeks* of 1961 the station signed as much new business as had been added in the first three *months* of last year, Ben has just extended the conversational programming into the evening hours and foresees even better results in the months ahead.

Shock treatment

WHEN Gov. LeRoy Collins was called a few months ago to the presidency of the NAB, he was told that broadcasting, above all, needed strong leadership. He delivered that leadership a fortnight ago with a declaration of policy to the NAB board of directors that has most broadcasters talking to themselves.

Broadcasting needed a shock treatment. Gov. Collins didn't spare the kilowatts. If his bill of particulars as to shortcomings seems extreme (and it is, in our view) it nevertheless will have served its purpose if it awakens broadcasters from their deep slumber. Adjustments in Gov. Collins' "positive program" can be made to meet the true circumstances. If only half of his goals can be achieved in the next two years, he will have fulfilled his leadership pledge and earned the right to a five-year extension of his contract, along with the everlasting gratitude of the profession.

Gov. Collins, we think, overstated his case in some particulars. We question, for example, whether broadcasting is in mounting public disfavor. More people are listening and viewing than ever before.

The Magnusons, the Pastores and the Proxmires, as well as others in Congress, have been glowing in their praise of news and information programming since the political conventions and the elections. President Kennedy would not want live pickups of his news conferences if broadcasting were in disrepute. If Gov. Collins had confined his appraisal of disfavor to specialized groups—the intellectuals who do little viewing or the professional critics—he would have been right. Minority segments are always critical of all mass media and, what's more, of all advertising.

Gov. Collins, we think, also overstated the case against research and rating services, obviously and understandably based on a lack of knowledge of their overall functions. The broadcaster isn't responsible for the creation or the operation of the services, which admittedly have shortcomings and which admittedly have a powerful hold on the economics of broadcasting. Broadcasting's customers—the advertisers—demand and, to a degree, underwrite the projections into audience research. They demand much more than the bare audience ratings.

Again, we agree that while the rating indictment is overstated, the need does exist for a thorough reappraisal so that broadcasters will have more of a voice in their own economic well-being.

Between now and the NAB convention in Washington in May, there will be many arguments about Gov. Collins' shock treatment. Should he have released the text and thus given to broadcasting's adversaries a check list? Should he have held his fire until he had more experience on the job? Was his pronouncement a well-timed bid for leadership or was it a premature pitch for czardom? Whatever the answers, Gov. Collins has asserted the leadership expected of him. His instincts are good.

In our judgment, he has already earned the status of broadcasting's spokesman.

Broadcasting's 1961 assignment

IT WOULD be over-simplification to say that radio and television can sell America out of the slump, but it would be difficult for recovery to take place without an enlargement in the volume and improvement in the quality of radio and television advertising.

That, it seems to us, is the principal message of the information assembled in the special section of this issue that we call "Perspective '61.'

The American economy is an instrument so complex and delicate that no body of diagnosticians can come to unanimous agreement on its ills when something goes wrong. Indeed there are some businessmen who say that current talk of a recession is nonsense. They are in the minority, however, and we must side with the larger number of business leaders and economists who are concerned, in some measure, over the figures on unemployment, dwindling retail sales and lagging production that prevail in some parts of the country.

But it is evident that the recession can be cured. The question seems only to be how long it will take for the cure to become effective. The time of cure, it seems to us, can to an appreciable extent be decided by radio and television and the advertisers who use those media.

The unemployed can be put to work and idle factories restored to production only if consumers who have money can be persuaded to spend it. The activation of that spending is a function of advertising. The function will be best performed if broadcasters and broadcast advertisers take the maximum advantage of the great persuasive powers that are uniquely radio's and television's.

Double reason for sales effort

ONE component of the broadcasting structure has a particularly difficult selling job to do in 1961. It is fm.

The story of fm broadcasting's recent growth in circulation and diversification in programming is told in detail elsewhere in this issue. But the fm story has one unhappy note. The medium's advertising income is failing to keep pace with other measurements of its expansion.

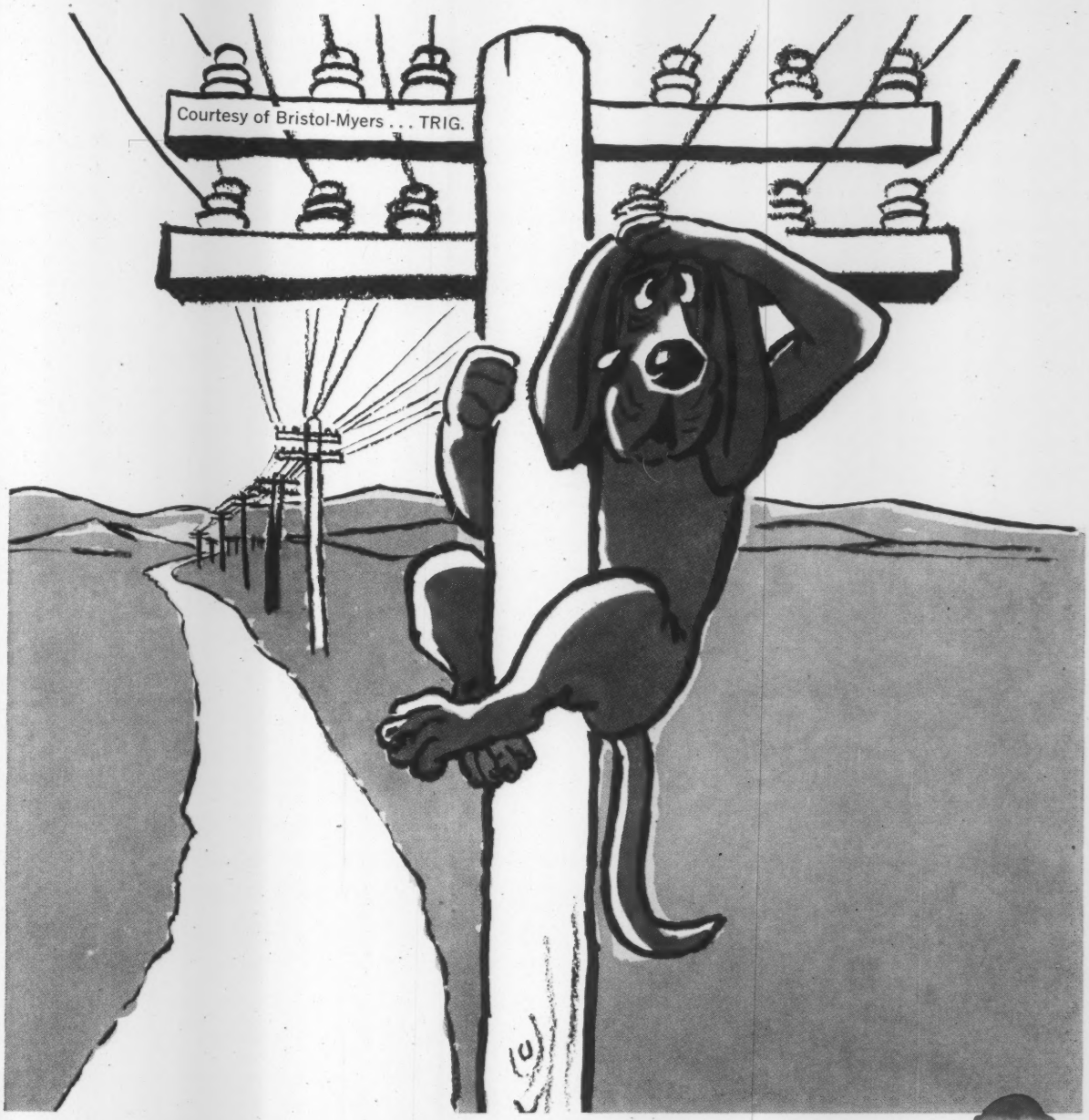
The lag in income is the fault of fm broadcasters themselves. They are failing to utilize on their own behalf the selling skills they are supplying, in some cases with conspicuous success, to the advertisers they have managed to attract.

Fm desperately needs the strongest push its operators can supply. It needs to provide agencies and advertisers with the facts on which buying decisions can be made. At this point of fm development the medium lacks the resources to build an industry-wide selling agency as big as am radio's RAB or television's TvB. But it ought to be able to scrape together enough money for some kind of centralized sales effort.

Absent a discernible improvement in the selling of fm, the service will have to live on the leavings of other advertising media. The leavings aren't enough for fm to grow big on.

Drawn for BROADCASTING by Sid Hix

"Please, lady. Stop saying, 'I freeze!' "



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No "ifs" about KPRC-TV. KPRC-TV keeps Houstonians tuned to Channel 2 up to 27 hours a day! And not just by tricking them with hoopla and gimmicks. KPRC-TV helps persuade all Houston —all day and night. That's selling power! KPRC-TV is the neatest, fastest, easiest-to-use salesman you ever laid hands on. Try great new KPRC-TV selling!

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